

The Hymn

October 1978



Harry Emerson Fosdick, 1878-1969

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(See also page 263.)

HARRY ESKEW

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Editor's Column

Each January issue of *The Hymn* presents a list of hymnic anniversaries. This issue, however, contains three anniversary articles: Linda Clark's study of the background of Harry Emerson Fosdick's "God of grace and God of glory" on this centennial of his birth, John H. Giesler's interpretation of the significance of Moravian Christian Gregor's historic 1778 hymnal, and Robin A. Leaver's article taken from his forthcoming book on Catherine Winkworth's hymn translations on this centennial of her death.

Many articles deal with hymns and tunes but few deal with hymn-singing experiences. Hugh D. McKellar's description of his visits to observe congregational singing in Toronto's ethnic churches is an unusual opportunity to learn more of the great diversity of hymn singing practices that take place each week but are rarely known to outsiders. Earlier ethnic groups which are now largely assimilated are treated in C. Howard Smith's survey of Scandinavian-American free-church hymnody.

Thanks to readers who graciously supply *The Hymn* information on current happenings, this issue's "Hymnic News" section contains more news than usual. Contributions of news items of particular interest to readers of *The Hymn* are welcomed.

Of special interest in this issue's reviews are descriptions of three recent major hymnals: the innovative and expandable *Christians Hymns*, the ecumenical Australian hymnal, and the international hymnal for Spanish-speaking Baptists.

This issue is being printed in the Washington, D.C. area using a slightly smaller and different style of type. As you may be aware, after each issue is printed it is shipped to the National Office at Springfield, Ohio, where it is labeled, sorted by zip code, and mailed to our membership. Thanks to Executive Director Tom Smith and his assistant Debra Sasse Jones for their efficient work in seeing that each issue of *The Hymn* gets addressed and mailed to you.

Harry Eskew

The President's Message

Hymns are the people's songs. Hymns are not merely poetic writings to be framed and hung as archival mementoes of an earlier day. Hymns are not intended to be written on bronze tablets as honored and revered sayings of holy men.

Hymns are for singing. Hymns are intended to be sung and sung and sung again. Hymns are words and music fused together into a oneness that is greater than the sum of parts. The greatness or the lack of greatness becomes evident as the hymn is used repeatedly.

The Dictionary of American Hymnology, a project of the Society presently in progress, reveals that several hundred thousand hymns have been published in America in our short history. Only a fraction of these may be found in today's hymnals. Long since forgotten are those that did not prove worthy. No votes were taken, no national survey made, but many slipped quietly into oblivion.

Hymns have been written by people—for the most part people unknown beyond their immediate locality. The author-composer indexes of our hymnals include only in rare exceptions names of those noted for poetic gifts or talented composers of melodic lines. But the names in these lists are of ordinary persons whose lyric expressions and melodic tunes were found singable and meaningful to those who sang them and sang them and sang them again. Poetic lines of famous poets and tunes of noted composers as found in our hymnals are usually the reworking of some well-intentioned hymnbook editor, whose efforts have enriched our hymn singing and commanded our gratitude.

Those whose names are found in our hymnals today were not professional hymn writers or tune composers. They did not earn their livelihood solely by doing this sort of thing. Many of these were ministers, from "cloister, the hearth, the manse, the mission and the presbytery," as Eric Routley makes reference in his *Hymns and Human Life*. Others were of the laity engaged in many professions. As writers of hymnic lines, all of these found in their daily living the seed bed for their writings.

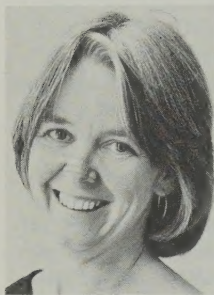
Sometimes a great experience provided the inspiration, motivation, and stimulation to the writers. Yet many hymns were written in a quiet moment, without benefit of "wind, earthquake, or fire," with no momentous experience remembered or recorded.

Whatever the source, whatever the motivation, whatever the inspiration, our hymnody has been enriched, and it is ours to sing and sing and sing again.

William J. Reynolds

God of Grace and God of Glory: A Very Urgent Personal Prayer

Linda Clark



Linda Clark

Linda Clark is Assistant Professor of Worship and Music at Union Theological Seminary in New York City where she teaches courses in hymnody, worship, and church music.

This year marks the 100th anniversary of Harry Emerson Fosdick's birth. Although his reputation as preacher, pastor, and theologian is well established in some circles, it is through his hymn "God of grace and God of glory" that most ordinary churchgoers know him. The hymn is a good witness to Fosdick the man and theologian. It is a direct and unsentimental description of the life of faith as he saw it. In simple language he spoke to the Christian about mission to a world in conflict—he spoke about wisdom and about courage.

Fosdick was born in Buffalo, New York in May, 1878. He was educated at Colgate, Union Theological Seminary of New York, and Columbia University. Ordained to the Baptist ministry, he served First Baptist Church in Montclair, New Jersey from 1904 to 1915. Subsequently, he left Montclair to become the Morris K. Jessup Professor of Practical Theology at Union Seminary where he had been teaching homiletics. In 1919 Fosdick, a Baptist, became the associate minister of First Presbyterian Church in Manhattan, a move taken to foster ecumenism, one of his strongest passions. In this pulpit he became the object of repeated attacks by fundamentalists who felt Fosdick's modernism would undermine the Christian faith. His preaching caused such a furor within the Presbyterian Church as well as outside of it that he resigned in 1925, much to the dismay of the congregation at First Presbyterian Church that had supported him throughout the controversy. He was then called to the pastorate of Park Avenue Baptist Church (see below for a more detailed account of this episode). At first he refused; yet when all the conditions for his assent were met by the congregation, he relented. One of those conditions was the moving of the church itself to a new building—to a site where Fosdick's dreams of an interdenominational church dedicated to community service would be realized. It was for the dedication of this church—The Riverside Church—that Fosdick wrote "God of grace and God of glory." His fame as a preacher, begun well before the move to Riverside, was firmly established there. He was an advocate for social activist causes, a pacifist and a pioneer in ecumenism and race relations. He also was an apologist for the church at a time when many thoughtful people were put off by its obscurantism and rigid dogma. He spoke as a Christian who used the

tools of science and other intellectual crafts to elucidate religious experience and thereby won many a disaffected person to a life of faith. He retired from Riverside in 1946 but kept up an active ministry until his death in 1969. "Minister Emeritus of all America," wrote the *Buffalo Evening News* in his obituary.

This hymn (which Fosdick considered one of his most significant achievements) was written for the dedication of the Riverside Church in 1931. Of it he wrote:

That was more than a hymn to me when we sang it that day—it was a very urgent personal prayer. For with all my hopeful enthusiasm about the new venture there was inevitably much humble and sometimes fearful apprehension.¹

The new venture (the building of Riverside Church) was, according to Fosdick's own account, an idea spawned in an interview between him and John D. Rockefeller, Jr., when the latter asked him to consider the pastorate at Park Avenue Baptist Church. Fosdick, an ecumenist, declined because of the professed restriction about baptism by immersion as a prerequisite for membership.

He [Rockefeller] asked whether, in case the restriction were removed, would I consider an invitation, and I answered that. . . I would still say No. Once more he asked why, and I replied that the Park Avenue edifice. . . was situated in one of the swankiest residential areas of the city, and that if I accepted the pastorate there, I would be justifiably accused of surrendering a real opportunity for public influence to become private chaplain to a small group of financially privileged people. Mr. Rockefeller patiently inquired whether, in case they moved to another site and built a church amply equipped to serve the metropolitan community, I would take the pastorate then. My answer seemed obvious. They had just built the Park Avenue edifice—the first service there was held in 1922—and it was incredible that the church would do what he suggested; but, I added, even if they did, I could not become their minister. Once more Mr. Rockefeller asked why, and I answered: "Because you are too wealthy, and I do not want to be known as the pastor of the richest man in the country." Dead silence followed, and then he said: "I like your frankness, but do you think that more people will criticize you on account of my wealth, than will criticize me on account of your theology?"²

Needless to add, the congregation lifted the restrictions on membership, thus opening its doors to all Christians, and voted to build the church dedicated to community service. The site chosen was Riverside Drive and 122nd Street.

The "humble and sometimes fearful apprehension" which Fosdick poured into his hymn had to do with the familiar temptations of wealth and privilege. In a sermon he preached to the Park Avenue congregation before the move he said:

You know it could be wicked for us to have that new church—wicked! Whether it is going to be wicked or not depends on what we do with it. We must justify the possession of that magnificent equipment by the service that comes out of it. If we do not, it will be wicked. . . .³

And so, on that February morning in 1931, those gathered in the sanctuary sang the words that Fosdick had put into their mouths:

Grant us wisdom, grant us courage
For the facing of this hour.

The hymn is a powerful statement of judgment and of hope: judgment on the spiritual poverty and political apathy of the "comfortable Christian" and hope for the dedication to mission that characterizes the church at its best.

The first verse of the hymn is simply an invocation, naming God as indwelling grace and transcendent glory and calling on God to help the church to fulfill its mission.

God of grace and God of glory,
On Thy people pour Thy power;
Crown Thine ancient church's story;
Bring her bud to glorious flower.
Grant us wisdom,
Grant us courage,
For the facing of this hour.

[The text is taken from the bulletin for the service of dedication, February 8, 1931.]

The second verse speaks of the lack of faith of those in the church. They are under attack and yet seem ineffectual, imprisoned.

Lo! the hosts of evil round us
Scorn Thy Christ, assail his ways!
Fears and doubts too long have bound us
Free our hearts to work and praise:
Grant us wisdom,
Grant us courage,
For the living of these days.

The sermon Fosdick preached on that dedication day was entitled "Despise ye the Church of God?" In it he addressed those who would dismiss the church for one reason or another—doubt, discouragement or outright disagreement. He reiterated his own faith in the church: first, the church concerns itself with the spiritual ends of life, and no civilization can survive if it neglects them; and second, the church can, if it would, wield a powerful influence for good. That it has not always lived up to these goals is patently obvious. However, its failure is not grounds to dismiss it out of hand. "You say these churches are imperfect. They are imperfect, but imperfect representations of something without which humanity cannot live."⁴

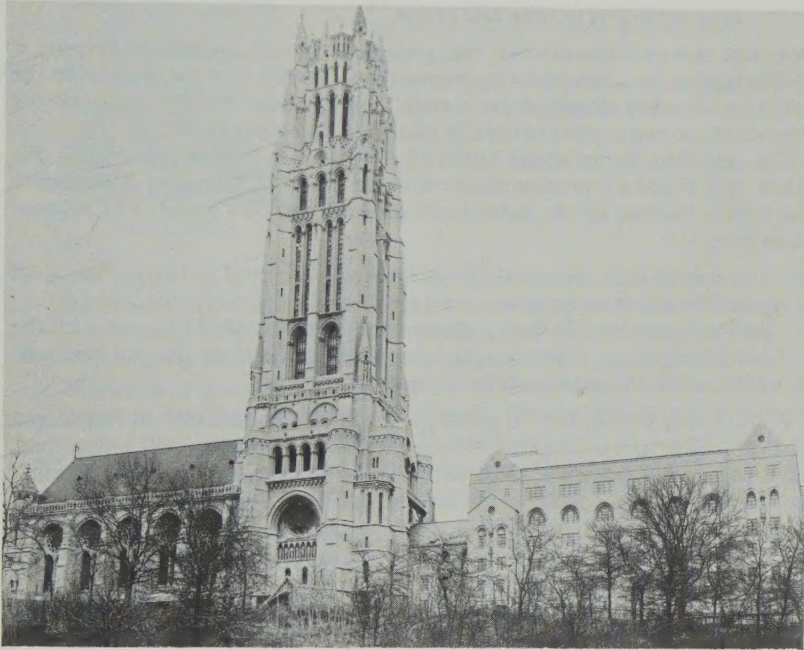
In the third verse Fosdick is more specific about the particular sins of the congregation that would have gathered at Riverside in 1931: "Cure us of our particular blindnesses—war, pride, spiritual poverty—things that prevent us from seeking the Kingdom of God."

Cure Thy children's warring madness,
Bend our pride to Thy control;
Shame our wanton, selfish gladness,
Rich in things and poor in soul,
Grant us wisdom,
Grant us courage,
Lest we miss Thy Kingdom's goal.

In another sermon, Fosdick writes:

I fear for a Church like this where, from the pulpit to the pew, we come from privileged backgrounds, when I remember how often in history the underdog has been right.⁵

The fourth and fifth verses call for the power to dedicate our lives to service and the search for salvation.



The Riverside Church, for whose dedication "Good of Grace and God of glory" was written.

Set our feet on lofty places;
 Gird our lives that they may be
 Armored with all Christ-like graces
 In the fight to set men free.
 Grant us wisdom,
 Grant us courage,
 That we fail not man nor Thee!
 Save us from weak resignation
 To the evils we deplore;
 Let the search for Thy salvation
 Be our glory evermore.
 Grant us wisdom,
 Grant us courage,
 Serving Thee whom we adore.

The last line is a capsule-statement of Fosdick's creed: authentic religious experience is the giving of oneself in service to that which is capable of adoration. "We spiritually are freed, not by what we enslave and use, but by what we adore."⁶

There is a discrepancy between the original second version of the hymn and the one that appears in most modern hymnals. The original reads,

Fears and doubts too long have bound us
Free our hearts to work and praise:

The later version reads thusly,

From the fears that long have bound us,
Free our hearts to faith and praise.

Why the change? The original has a stronger sentence structure because it avoids beginning a line with the preposition "from." And the demand in the hymn seems more clearly about "work" rather than "faith," although for Fosdick those two aspects of the Christian life were inseparable.

The emphasis on the social aspect of the gospel is readily apparent in this hymn. But Fosdick's preoccupation with the ethical demands of Christianity was held in balance by his understanding of the personal quality of Christian experience.

If I started with the social gospel I ran into the need of better individual men and women who alone could create and sustain a better social order, and so found myself facing the personal gospel; and if I started with the personal gospel, I ran straight into the evils of society that ruin personality, and so found myself facing the social gospel.⁷

Fosdick was known for his genius as a pastoral counselor and considered that the center of his ministry. "I am commonly thought of as a preacher, but I should not put preaching central in my ministry. Personal counseling has been central. My preaching at its best has itself been personal counseling on a group scale."⁸ Thus the theological insight in the hymn is of God's saving action in the hearts and minds of Christians which in turn creates women and men capable of sustaining active work in society.

As far as I have been able to ascertain, Fosdick wrote three other hymns. "The Prince of Peace his Banner Spreads" (1930) is a pacifist hymn, crying out against war and calling for a vision of the world as one family. In "O God, in Restless Living" (1931) the personal gospel takes precedence over the social gospel. It is a prayer for urban dwellers who are caught up in the frantic pace of the city and who need to have their anxious hearts quieted. The last, "O God, who to a Loyal Home" (1956) was written for the Hymn Society. It is an expression of another theme in Fosdick's preaching and writing—the importance of the home and family life. Drawn from the insights gained through years of personal counseling, it points to the centrality of the home and family for the psychological and spiritual well-being of children and parents.

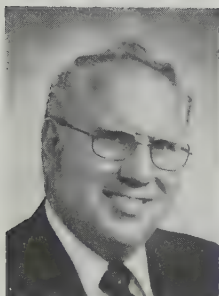
Fosdick wrote "God of grace and God of glory" with the tune REGENT SQUARE in mind. However, it soon "migrated" to CWM RHONDDA. As is reported in the *Guide to the Pilgrim Hymnal*, someone wrote to Fosdick about this. He wrote back:

My secretary has already written you the answer to your question about my hymn's divorce from "Regent Square" and re-marriage to "Cwm Rhondda." The Methodists did it! And both here and abroad they are being followed.⁹

(Continued on page 213)

Bicentennial of Gregor's Hymnal 1778

John H. Giesler



John H. Giesler

John H. Giesler is pastor of King Moravian Church, King, North Carolina and immediate Past-President of the Moravian Music Foundation. A new member of the HSA Executive Committee, his article "Musical Ministers of the Moravian Church" was in our January issue.

On August 13, 1778, a German Hymnal entitled *Gesangbuch zum Gebrauch der evangelischen Brudergemeinen*, was published in Barby, Germany, edited by Christian Gregor (1723-1801) for use by the Moravian Church in its worldwide mission fields as well as the homeland. This year marks the bicentennial of what is, perhaps, the most important hymnbook the Unitas Fratrum produced in over five centuries. The Gregor *Gesangbuch* is the finest contribution of the Moravian Church to Christian hymnody. It was so well done that it served the church for 150 years and still inspires Moravian hymnody today. It was the culmination of some of the most intense hymnological activity in history.

Beginning with John Hus in Prague in 1402, through the Hussite Wars and the founding of the Unitas Fratrum in 1457, a developing surge of hymnals began to be published in 1501 on the average of one every two years for over 160 years. This was transferred to Germany beginning in 1722, as over 1600 of these Bohemians and Moravians emigrated into Saxony bringing with them their hymnals and their love of singing. When they encountered German music in its golden age, and inspired by the pietistic zeal of Count Zinzendorf, an even more diverse musical tradition emerged.

One scholar noted, "Certainly the most remarkable and characteristic element in the devotional life of the Brethren is to be seen in the use which is made of music therein. Congregational singing predominates in their culture as in no other . . . Music completely dominated their worship; it marked every important event—of birth, baptism, confirmation, marriage and death."¹ The remarkable hymnodic activity encouraged by Zinzendorf, who wrote over 2000 hymns himself, was the ideal expression of the devotion and emotion of these unique pietistic communities. Within a few decades a number of hymnals were published, some containing more than 3000 hymns. It was Zinzendorf's conviction that hymn singing was "the best method to bring God's truth to the heart and preserve it there."²

After the death of Zinzendorf the Church selected Christian Gregor to edit the hymns of Zinzendorf and the other hymnwriters. He was encouraged to publish a new hymnal which would contain the best and most useful hymns of the Brethren. He spent over a decade discarding those of lesser value, re-writing and editing where needed, and creating many new hymns as well. For example, he selected from two long poems by Zinzendorf, only four short

Gesangbuch,

zum Gebrauch

der

evangelischen Brüdergemeinen.



Barby,

gedruckt durch Lorenz Friedrich Spellenberg.

1778.
Johannes Herbst.

Hymnal for the Use of Evangelical Brethren Congregations. Barby, printed by Lorenz Friedrich Spellenberg, 1778. Autographed by Moravian Composer Johannes Herbst. (Courtesy of the Moravian Music Foundation. Winston-Salem, North Carolina)

stanzas to create, "Jesu, geh voran," which became one of Zinzendorf's most popular hymns. He also shortened another monumental Zinzendorf hymn of 320 stanzas to two short verses! His skillful work resulted in a balanced selection of 1750 hymns that fit the needs of the singing church very well. His collection was the inspiration for the translation of many of these hymns into nearly 40 languages used in the missions of the Brethren around the world.

In 1784 Gregor also published his *Choralbuch*, which was the companion tunebook for his hymnal. Here in America fully one-third of the hymns and tunes in the most recent hymnal of the Moravian Church came from Gregor. In addition he also composed concerted anthems and songs as well as liturgies. Because of these contributions it is fitting that Gregor is fondly called the "Father of Moravian Music." He was consecrated a Bishop as well.

We know his hymns will continue to be used by the Moravian Church, but it is our desire that more of his useful hymns will be learned and loved by all Christians.

FOOTNOTES

¹*Herrnhut: Friedrich Schleiermacher's Spiritual Homeland*, by James David Nelson, Ph.D. dissertation, University of Chicago, 1963. p. 173.

²"The Music of the Bohemian Brethren," by Walter Blankenburg, translated by Hans Heinsheimer, included in *Protestant Church Music, A History*, by Friedrich Blume. W. W. Norton and Co., New York, 1974. p. 600.

God of grace and God of glory

(Continued from page 210)

It is interesting to conjecture about the actual writing of this hymn. Great hymns are inspired by just such moments in a human being's life. Fosdick was in his early fifties when he wrote it, on the verge of seeing some of his most important dreams realized, in a position few of us will achieve, being people of more modest stature. It is a moment that calls for poetry, not prose—for the extraordinary statement of which art is capable. It is no wonder, then, that he considered it one of the most significant achievements of his life.

Over and over in the hymn the phrase is repeated: "Grant us wisdom, grant us courage." There is no sentimentality in that prayer. It is spoken by a man who saw clearly the fallible nature of human beings and who had the courage to demand the best from Christians who came into contact with him. We who live some fifty years following its writing would do well to heed its message.

FOOTNOTES

¹*The Living of These Days*. New York, Harper & Brothers, 1956; p. 193.

²*Ibid.*, pp. 177f.

³*Ibid.*, p. 193.

⁴"Despise ye the Church of God?" in *World News Service*, Vol. 14, #5 (May, 1932), p. 4.

⁵*The Living of These Days*, p. 278.

⁶*As I See Religion*. New York, Harper & Brothers, 1932; p. 15.

⁷*The Living of These Days*, pp. 279f.

⁸*Ibid.*, pp. 214f.

⁹*Guide to the Pilgrim Hymnal*, p. 287.

Catherine Winkworth's Place in English Hymnody

Robin A. Leaver



Robin A. Leaver

Robin A. Leaver, an Anglican minister, is Associate Librarian of Latimer House, Oxford, and Priest-in-Charge of St. Mary's Church, Cogges, Whitney, England. He is co-editor of The Bach Society Bulletin and author of A Thematic Guide to the Anglican Hymn Book (Vine Books, 1975) and The Liturgy and Music: A Study of the Use of the Hymn in Two Liturgical Traditions (Grove Books, 1976).

(This is an excerpt from the first chapter of the forthcoming book, *CATHERINE WINKWORTH: The Influence of Her Translations on English Hymnody*. ©Copyright 1978 by Concordia Publishing House. Used by permission.)

During the nineteenth century there was a veritable explosion in the publication of collections of translated *Kirchenlied*. One of the earliest was privately printed at Windsor, Berkshire, in 1812,¹ but most of them appeared during the middle years of the century. It is significant indeed to record that, in these days long before any feminist movement, many of the translators were women. Among the most important were an anonymous "Lady,"² Frances Elizabeth Cox,³ Jane and Sara Borthwick,⁴ Catherine Hannah Dunn,⁵ Emma Frances Bevan,⁶ Mrs. Elizabeth Rundle Charles,⁷ and, of course, Catherine Winkworth. Of masculine translators the most important were those who showed a particular interest in the hymns of Luther: Arthur Tozer Russell,⁸ Richard Massie⁹ and George McDonald.¹⁰

Although each of these translators made their mark one way or another, and many of their names are still to be found in modern hymn collections, their impact on the Church at large was small compared with that of Catherine Winkworth, "the queen of translators"¹¹ "who faithfully transplanted Germany's best hymns and made them bloom with fresh beauty in their new gardens."¹² If the work of these translators is compared, then the stature of Catherine Winkworth's output will become clear and the popularity of her translations will be seen in the right perspective. First, she translated more original texts than any other translator—approaching 400, compared with the Borthwick sisters' output of around 130 and Miss Cox's of 56. Second, she translated an extremely wide range of German authors. Massie was principally concerned with translating the hymns of Luther and Spitta but Catherine Winkworth translated the hymns of more than 170 different authors. Third, she did not confine herself to a particular period of German hymnody, as did the Borthwick sisters most of whose translations are of hymns written roughly between 1750 and 1850, but took examples from every major generation of German hymn writers. Fourth, her versions are faithful to the original and yet at the same time written in an authentic English style.¹³ Fifth, her translations have been consistently preferred to those of other translators, as the following table of typical contemporary hymn books from England and America plainly demonstrates:

	LH*	SBH	H40	AMR	CP	CH ³
Bevan	1	2	—	—	—	—
Borthwick Sisters	5	3	2	1	3	1
Bridges	—	4	3	1	4	2
Cox	5	1	2	4	1	3
Crull	21	—	—	—	—	—
Jacobi	—	1	—	—	—	—
Massie	9	4	—	—	1	1
Russell	4	3	—	—	—	—
J. Wesley	6	2	2	2	7	4
C. Winkworth	73	28	7	6	13	13

*Hymnal titles are abbreviated as follows: LH, *The Lutheran Hymnal*; SBH, *Service Book and Hymnal*; H40, *The Hymnal 1940*; AMR, *Hymns Ancient and Modern Revised*; CP, *Congregational Praise*; CH³, *The Church Hymnary*, Third Edition.

Without a doubt, as Hewitt observes, Catherine Winkworth's "translations are the most widely used of any from the German and have had more to do with the modern revival of the English use of German hymns than have the versions of any other writer".¹⁴ Whereas she had, in the first place, translated the hymns for personal devotion, she encouraged others to translate



Catherine Winkworth

with corporate worship in mind. Among the translators who worked in the wake of her success were August Crull, whose translations first appeared in his *Hymn Book For Use of Evangelical Lutheran Schools and Congregations*, Decorah, Iowa, 1879, and Robert Bridges, who included paraphrases of German hymns in his privately issued *Yattendon Hymnal*, printed by Oxford University Press in parts, 1898-99. It could be argued that Bridges' paraphrases make better hymns than some of Catherine Winkworth's translations.¹⁵ But, as Erik Routley observes, "there can be no doubt, surely, that any translator who would give us a better version than her of 'Lift up your heads' and 'Deck thyself, my soul, with gladness,' and 'O Love, who formedst me' will have to have the talent of a Bridges combined with a greater respect than his for the original of the translation. These, on any showing, are great and irreplaceable hymns."¹⁶

Other translators have produced one or two memorable translations which have their place in the standard hymn books of today's churches, but Catherine Winkworth has penned many which have become classic English hymns in their own right. She has given the English-speaking world such great, stirring and indispensable hymns as "Now thank we all our God," "Praise to the Lord, the Almighty, the King of creation," "All glory be to God on high," "Christ the Lord is risen again," etc., which have amply fulfilled the ambition she expressed at the close of the preface to her first collection of translations:

These hymns have been translated, not so much as specimens of German hymn-writing, as in the hope that these utterances of Christian piety which have comforted and strengthened the hearts of many true Christians in their native country, may speak to the hearts of some among us, to help and cheer those who must strive and suffer, and to make us feel afresh what a deep and true Communion of Saints exists among all the children of God in different churches and lands.¹⁷

FOOTNOTES

¹E.C. Knight, *Translations from the German*, Winsor, 1812. It contains four hymns "sung by Gellert," and was reprinted as *Prayers and Hymns*, London, 1832.

²*Hymns and Poems for Little Children translated from the German*, London, 1837; enlarged 2nd edition, 1853. ³*Sacred Hymns from the German*, London, 1841, with later editions and reprints.

⁴*Hymns from the Land of Luther*, Edinburgh & London, 1854; second series, 1855; third series, 1859; fourth series, 1862; numerous reprints.

⁵*Hymns from the German*, London, 1857; 2nd edition, 1861.

⁶*Songs of Eternal Life, Translated from the German* London, 1858; *Hymns of Tersteegen, Suso, and others*, London, 1895, with later editions and reprints.

⁷*The Voice of Christian Life in Song; or Hymns and Hymn-Writers of Many Lands and Ages*, London, 1858.

⁸*Hymns for Public Worship and Private Devotion: For the Benefit of the London German Hospital, Dalston*, London, 1848, has 29 of his translations; *Psalms and Hymns, Partly Original, Partly Selected, for the Use of the Church of England*, Cambridge, 1851.

⁹*Martin Luther's Spiritual Songs*, London, 1854; *Lyra Domestica*, London, 1860; second series, 1864.

¹⁰*Exotics, A Translation of the Spiritual Songs of Novalis, the Hymn-Book of Luther and other Poems from the German and Italian*, London, 1876.

¹¹O. C. Rupprecht in *Church Music* 77.1, St. Louis, 1977, 41.

¹²T. B. Hewitt, *Paul Gerhardt as a Hymn Writer and His Influence on English Hymnody* (St. Louis, 1976), p. 90.

¹³See chapter 4.

¹⁴Hewitt, *Paul Gerhardt*, p. 148.

¹⁵But see S. H. Moore, *Sursum Corda, Being Studies of Some German Hymn Writers*, London, 1956, p. 27.

¹⁶E. Routley, "Lyra Germanica," *The Hymn Society of Great Britain and Ireland Bulletin*, Vol. 4, No. 11 (Autumn, 1958), 173.

¹⁷*Lyra Germanica*, London 1885, p. xviii.

The Lord's Song in a Strange Land Music in the Ethnic Churches of Toronto

Hugh D. McKellar



Hugh D. McKellar

Hugh D. McKellar holds degrees in English, French, music, and library science. For 20 years he has been a librarian and teacher in Toronto secondary schools and has written five school textbooks. For 30 years he has served as organist, soloist, or chorister of Toronto churches.

Since 1945 people from every nation under heaven have been trekking to Toronto, making it Canada's largest, most colorful city. Each June we luxuriate in this diversity through a ten-day "International Caravan": each ethnic group sets up a pavilion, often in a church hall or basement, to display its typical cooking, dancing, crafts, and whatever else it wishes to share with all comers.

During Caravan '75 a sobering realization pulled me up short. Here I was, hurrying from one pavilion on church premises to the next, in complete ignorance of what went on in those churches on the fifty Sundays between Caravans. I had no idea what any of these neighbors of mine believed, how they normally worshipped, or what they sang. After thirty years as an organist and singer in large mainstream Protestant churches, I decided it was high time I found out.

But why, in all that time, had I never heard it suggested that we who worship in English might have anything to learn from the music of those who worship in any other language, except for Latin and German? Had no other nation ever developed hymns worth translating, or tunes worth borrowing, except for Christmas carols? Or was all their other worship music so firmly embedded in its own cultural milieu as to defy removal to another context? Why had the material in Toronto's excellent music libraries so little light to shed on such obvious questions? Was it merely cultural pride and insularity which had so long kept me from seeing how obvious they were?

Therefore I decided to spend a season visiting the regular Sunday services of ethnic churches to see whether, despite the language barrier, I could gain some insights into their music and their ways of using it which would be worth sharing with other church musicians. For I knew no one with the requisite background who could afford to be anywhere but at his own church post during the very hours on Sunday when the ethnic services were in progress. I could not learn that anyone in Canada had previously undertaken such a project; indeed, until recent years, no one dependent on church employment could have tried it without arousing deep suspicions in many worthy churchgoers of every denomination, who would have wondered, "Why eateth he with publicans and sinners?"

I faced some very practical problems. Toronto's Roman Catholic and Or-

thodox churches never advertise in the major newspapers: their own people know when and where to go to worship, and they doubt that anyone else would be interested. For Catholic churches there is at least a comprehensive directory available, but nothing of the kind exists for the city's 26 Orthodox and 30-odd evangelical churches. Even if one of these has a listed phone number, the person who answers your call may or may not understand English.

While I was working out a list of addresses and hours of service, a Jehovah's Witness knocked at my door. I did not interrupt her presentation; I was too busy reflecting that I knew nothing about the music of sectarian groups either, and they, while outside the Canadian religious mainstream, use English. Why not sharpen up my techniques of observation on them before going among the speakers of other tongues? Therefore I asked the lady whether I might visit the services of her congregation to learn about their music. Though taken aback, she rallied: indeed I might come, and she hoped I would see how much the Witnesses had to share with the world besides their music!

Well-informed and gracious, this lady was used to explaining her faith, if not her hymnbook, to people who were starting from square one, and her experience helped me greatly. She went beyond the call of duty by bringing me not only a hymnbook,¹ but an article on hymnsinging from an official magazine. Then she waited for me to formulate intelligent questions; the very points I found fascinating were so familiar to her that she wouldn't have thought them worth mentioning. I realized that this pattern would persist: the problem would be not so much to locate answers as to frame the right questions! I was able also to gain valuable practice in sorting out which aspects of an unfamiliar repertoire would bear transplantation and which would not.

The Witnesses do not wish any verbal or musical phrase in their hymns to remind a listener of anything he might previously have heard in church, and use only compositions by their own members which fulfill this requirement. Because each lyric must be capable of translation into the language of every country where they operate, they must sacrifice artistry to usefulness. To secure world-wide uniformity, their headquarters provides, week by week, detailed directions for every meeting they hold, right down to which hymns they shall sing. To enable congregations which lack a reliable accompanist to carry out these directions, they have recorded, on discs and on tapes, their entire collection of 117 songs; if need be, a local group can simply put on the records and sing along. Thus they learn their complete repertoire, as well as the style of singing at which they should aim. Once they decide that a given hymn meets their stringent requirements, they put it to work most effectively.

To an extent which intrigues me, they seem to have applied 20th-century technology to the practices of the early Methodists, though I doubt that many Witnesses have ever heard of the Wesleys! I knew something about Methodist "class-meetings," but I little expected to find their approach and atmosphere alive and well in the local Kingdom Hall. What other practices, once common in mainstream churches but long since discarded, might prove to be "living fossils," if only I knew where to look for them?

I haven't yet visited a church where hymns are "lined out" to the congregation, but I have come across the companion practice of "gracing the tune." I had read that, in the days of the precentors, congregations did not move cleanly and directly from one note of a psalm tune to the next, but interpolated passing-notes and other decorations. I could see how this "gracing" would prevent congregations' growing bored with their limited stock of tunes,

but not how one person could introduce decorations at will without inadvertently working at cross purposes to all his neighbours.

Then came the evening when I visited a Roman Catholic church where Mass is said in Polish. About 400 people were present, but no organist nor choir, though I knew the church had both. When the priest came in to the altar and the people rose, a lady in the front pew started up the Lourdes hymn, "Immaculate Mary, thy praises we sing," and the others joined in as soon as they recognized it. Neither she nor the priest made any effort to direct them in the three verses which they sang from memory in Polish. But evidently they found that square, solid tune too bleak and bald for their taste, for they set about transforming it into something very like the Polish Christmas carols I already knew. I was too astonished to analyze quite what they were doing; but the effect, far from being cacophonous, was magical.

Unfortunately, on none of my subsequent visits to that church has the congregation undertaken to "grace" a tune, so I still don't know what ground rules they follow; but I can now see why "gracing" held the field for so long, and was given up with such reluctance. Meanwhile I have come to realize why so few tunes from Poland and other Slavic countries have ever made their way into our hymnbooks.

Splendid tunes the Poles certainly have by the dozen, as do the Croatsians, Slovaks, and Slovenes; but there is a built-in catch. The tunes, as we might expect, fit the most common metrical patterns of Slavic verse, which differ considerably from English verse patterns. In any Slavic language, lines of poetry are normally arranged so that the accents fall on odd-numbered syllables, whereas in most lines of English verse the odd syllables are weak and the even syllables accented. Thus relatively few existing English verses on sacred subjects will fit the Slavic tunes. And whenever you explore the meaning of the Slavic words attached to a particularly appealing tune, you realize that there is already a familiar hymn in English which says much the same thing, and says it so well that no translated newcomer would be likely to replace it. Making the translations is feasible enough—but who would use them? Not, I fear, Toronto's non-Slavic Catholics, who are busily trying, albeit with very moderate success, to sing words recently written to fit such grand old Catholic melodies as "Greensleeves" and "Michael, row the boat ashore."

Occasionally I relieve the organist of a church which was formed a few years back by the amalgamation of two dwindling congregations. The building thus made redundant was bought by Orthodox Greeks; its former users didn't exactly quote Psalm 79:1, but behaved in its spirit. I happened to mention to one such lady that I had recently attended a service in her previous church home.

"Tell me," said she, "what kind of organ have those people got themselves?"

"Why, they don't have an organ at all. No Orthodox church has."

"You mean, their religion won't let them?"

"Well, I'm not sure. Maybe they could use organs if they liked, but they never do."

"Do you suppose that's why they sold our organ? We heard they had, you know, and we thought, when it was good enough for us, it should be all right for them. Some said it was so big and nice they likely didn't know what to do with it. And here it was their religion. . . . I guess I'd better tell people.

We thought they were trying to show us up. But how on earth do they get through their hymns? Or don't they sing any?"

I thought it unwise to endanger any plans she might have for healing a wound which had festered for a dozen years by explaining that the hymns which now resound in the church she loved are entirely unlike any she ever heard.

The principal Orthodox service, which has not been substantially revised for twelve centuries, is the "Divine Liturgy of St. John Chrysostom," a sequence of litanies, prayers, and canticles which come across, even in the English translation which I must use, as utterly superb. Its words are divided among a priest, a deacon, and an a cappella choir; the priest may, if need be, take over the deacon's part, but never the choir's. At least one other person must always represent the faithful by singing the choir's responses.

Most parts of the Liturgy remain constant from day to day, including several canticles assigned to the choir, which the congregation knows by heart, and may join in singing. However, just as the Scripture readings change from day to day, so do the prescribed hymns—actually, short canticles in rhythmical prose. Since each hymn is used only once or twice a year, the people normally leave it to either the choir or a solo chanter.

For the last thousand years, Orthodoxy has had all the hymns it could possibly use, even in those monasteries where worship is practically non-stop. To hold its place among so many competitors, a hymn has to be excellent; all the second-raters perished long ago. Two of the finest hymns, one for Christmas and one for Holy Week, are the work of a lady named Eikasia, who had let her tongue ruin her chance to marry the emperor of Constantinople; he, as she found out too late, preferred silent women. Mortified, she retired to a convent in 830 A.D., and proceeded to write hymns which have long outlived the achievements of that critical emperor.²

Unfortunately, neither the monophonic Byzantine chants to which these noble words are sung in Greek and Macedonian Orthodox churches, nor the harmonized melodies to which Russians and Ukrainians sing them, would fit easily into a Protestant service, because they lack metrical structure. Besides, the appeal of Byzantine chant, like that of Gregorian, is by no means immediate: on first acquaintance, it exasperates more than it edifies.

As the eastern fringe of Europe has its treasures, so has the western. In most regions of North America, Welsh expatriates gather once or twice a year for a "Gymanfa Ganu," and admit even people like me who can barely pronounce the phrase. They assemble in a church or hall, sort themselves out by voice-parts, and proceed to demonstrate how much more there is to Welsh humnody than ABERYSTWYTH and CWM RHONDDA. With the discreet support of an organist, they follow the conductor's baton (more or less) through a dozen or more selections from the little hymnbook they have on sale. Some stanzas they sing in Welsh, others in English. Unless the conductor wants a mutiny on his hands, he includes some of the hymns for children which grew out of the great Welsh revival of 1904-5.

It is not so much the volume that mounts in a great swelling wave as the emotional intensity. These people make me downright homesick for Wales, which I know only from a one-day bus tour! A gymanfa is the kind of mountaintop experience which I couldn't long sustain without collapsing, but whose memory sustains me through many encounters with less fervent hymn-singing . . . and through periodic doubts about the point of my whole project.

I am sure that I chose the right time to embark on my quest, for the ethnic

churches of Toronto may well be now at the zenith of their existence. Most of them owe their present vitality, and some their founding, to people who were swept out of Europe by World War II. But in their service leaflets, while most of the announcements appear in the mother tongue, notices relating to young people, and to money, often appear in English as well: it is clear which way the tide is flowing. I know one church where the priest delivers the sermon in English so that those under thirty can understand it, but sings the rest of the service in Old Church Slavonic, which the grandmothers claim as their due reward for the dozens of quilts and the thousands of cabbage rolls which they fashioned to pay for the building. So I am thankful that, at the very time when these churches are most richly worth visiting, I have been free to learn from their practices. But of what use is my learning likely to be to anyone else?

I have a friend who is an expert and adventurous cook. Whenever her husband wants to make her happy, he buys her another collection of recipes. Whenever she wants to make him happy, she simmers a pot roast, mashes potatoes, and bakes a chocolate cake. She knows she could spoil his whole day by poaching instead of scrambling the breakfast eggs. He feels that, since at his work he must cope with just about as much rapid change as he can take, things at mealtime can surely remain as they were.

And I suspect that many people attend church in a similar frame of mind. Change, much of it unwelcome, swirls around them six days a week; can't they have an hour or so of changelessness on Sunday if they are willing to pay for it? By suggesting that they might learn from, and perhaps borrow from, the practices of fellow Christians with a different background, am I threatening the last little sense of security they have?

Where music is concerned, the Christians of Toronto have so far behaved as if they were "each in his narrow cell forever laid." Staying in a cell because one wants to is not quite the same as staying there because one must. Yet neither should I be surprised if, no matter how fetchingly I pipe unto them, they do not soon dance.

FOOTNOTES

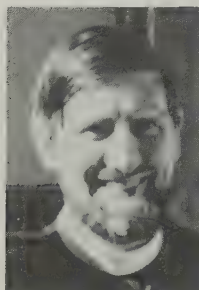
¹"*Singing and accompanying yourselves with music in your hearts*" (New York: Watchtower Bible and Tract Society, 1966). Copies of this hymnal are available at Witnesses' Kingdom Halls.

²Information about Eikasia (*Cassia* in Russian and *Cassiane* in Ukrainian) is found in George Finley, *History of the Byzantine Empire* (London: Dent, reprint of 1854 ed., 1906) and H. J. W. Tillyard, *Byzantine Music and Hymnography* (London: SPCK, 1923).

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More on Two Early American Tunes

Alan Luff



Alan Luff

*Alan Luff is an Anglican minister at Penmaenmawr, Gwynedd, North Wales. A native of England, he is Secretary of the Hymn Society of Great Britain and Ireland. He has edited a bilingual (Welsh-English) collection of Welsh carols, *The St. Deiniol Carol Book* (1974).*

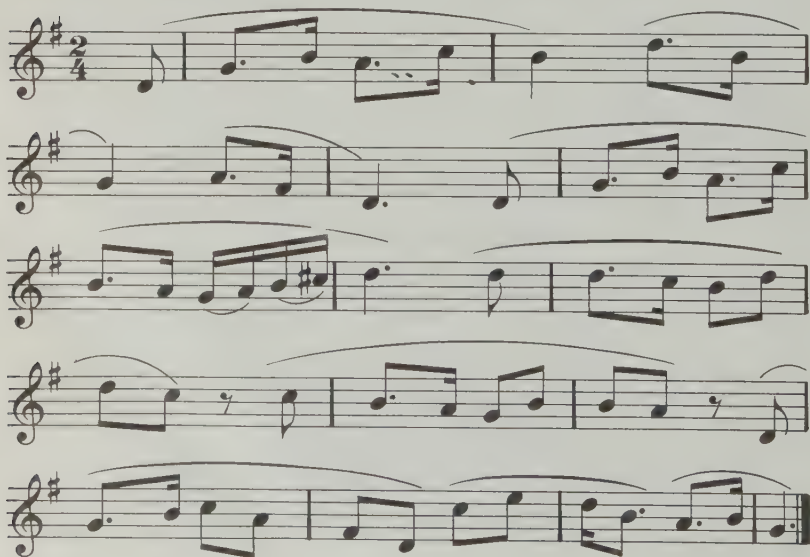
This article contains information related to Hymn Society Paper XXX, *Two Early American Tunes: Fraternal Twins*; by Ellen Jane Porter.

May I follow Ellen Jane Porter's paper on the Wondrous Love/Captain Kidd family of hymns with a note on a further offshoot of that metrical family that crossed the border into Wales and appears regularly in the old ballad and carol pamphlets as "Mentra Gwen" (Venture Gwen)?

A few words will have to suffice on this genre as introduction. More can be found in the *Journal of the Welsh Folk Song Society*, volume II, and more briefly in my introduction and notes to *The St. Deiniol Carol Book*, Bangor, Wales, 1974. There is found in Welsh a large mass of small publications of ballads and "carols," usually containing words only, and dating from the 17th century onward and swelling to a flood in the 19th century. At the head of each piece is a reference to the meter and thus to the tune or tunes to which the words may be sung.

A frequent heading is "Mensur: Mentra Gwen" (Meter: Venture Gwen).

The tune usually sung to the ballad "Mentra Gwen" by Ceiriog.

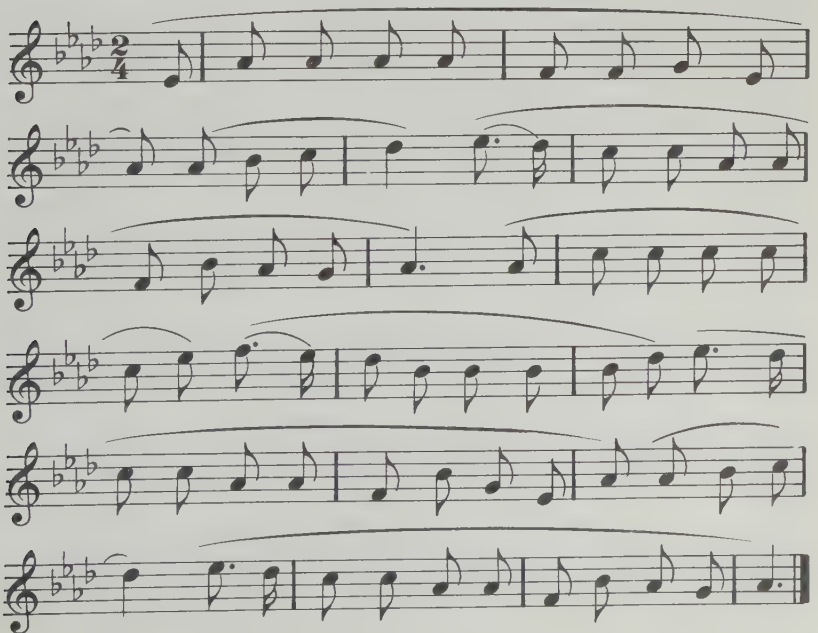


There is no information on who Gwen was. A Welsh ballad was written by Ceiriog in the 19th century using “Mentra Gwen” or “Wennaf Wen” (Fairest Gwen) at the “O my soul” places in the stanza, and these are the words most often printed and sung (See *The National Song Book of Wales*, London 1959, page 27 and this issue, page 222.) to a jaunty major mode tune.

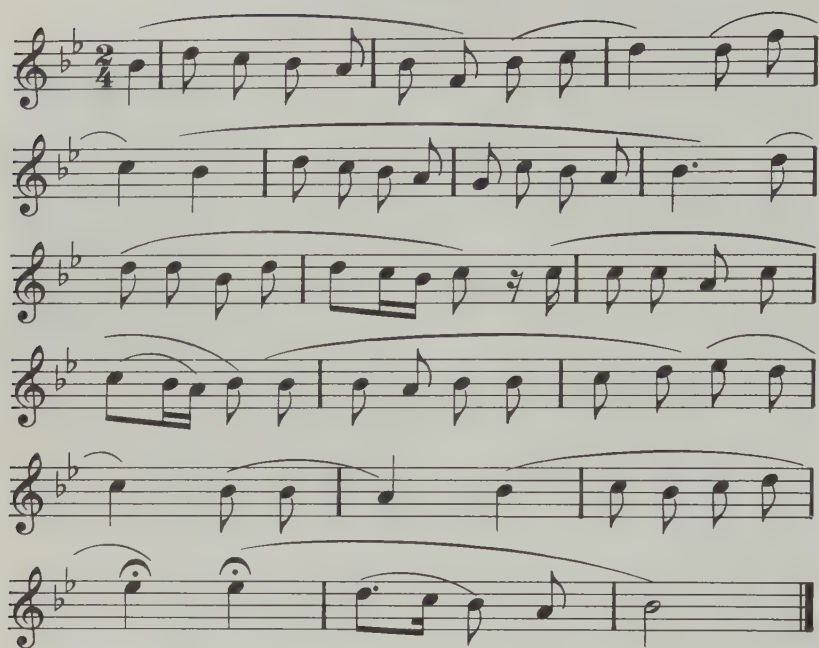
There are a considerable number of carols and ballads preserved in this tradition, and a considerable variety of melodies. Very few carols of this kind are at all well known, but of the few, one is in this meter “Ar gyfer heddiw'r bore” (Twas on this morning early), two equally strong tunes (See below and page 224.) being popular for it. (One of these, sung in a most distinctive traditional style, is on the recording of the same title issued by the St. Fagan Folk Museum, Cardiff.) I included a “Mentra Gwen” carol in *The St. Deiniol Carol Book*. The melody there is from a manuscript in the University College of North Wales Library in Bangor, which is in turn a more lyrical version of the hymn tune TWRGWYN, (See page 224.) which appears in a number of current Welsh hymnals (See *Llawlyfr Moliant Newydd*, the Welsh Baptist hymnal, where it appears in a major form at no. 394 and minor at no. 395). Because of the nature of the Welsh language with its frequent accentuation of words on the penultimate syllable, an additional syllable has crept into these versions of the meter, making it 73.73,7773.73. The *St. Deiniol Carol Book* is bilingual, and F. Pratt Green contributed an interesting carol in this meter.

Of more immediate interest is the fact that whenever these Welsh carol/ballad tunes can be traced they have an origin in England, often in broadsheet ballads or in the ballad operas. In this case the origins of the Welsh tunes have not been traced, but the highly distinctive metrical pattern, even if it originated in Scotland, appears to have come to us from England.

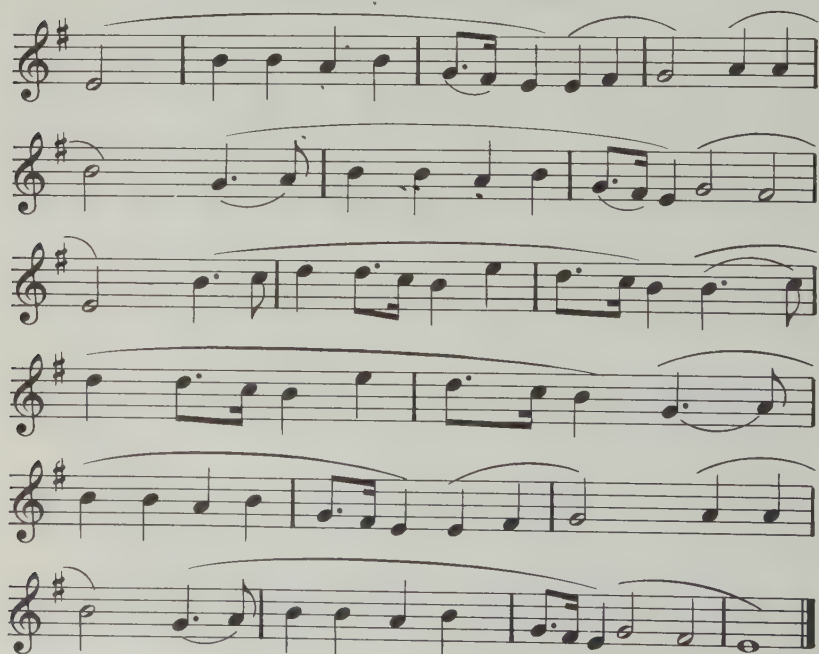
© Ar gyfer Leddiw'r bore



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TWRGWYN (as in Bangor MS 2254, page 18)



Comments from a Hymnal Editor

David Hugh Jones



David Hugh Jones

David Hugh Jones, a native of Ohio, formerly taught on the faculties of Westminster Choir College and Princeton Theological Seminary. He is an organist and composer. Dr. Jones was editor of The Hymnbook (Presbyterian & Reformed) of 1955 and composer of the hymn tune MILLER CHAPEL. He is retired and lives in Tamworth, New Hampshire.

New hymn books are coming off the assembly line in great profusion. Some are made and published by individuals. Most are assembled by committees. In spite of the old saw, "A camel is a horse made by a committee," I vote for the committee. And what is so bad about a camel? A camel hymn book with all its highs and lows might be just the best help to get us through some of our Sahara church services.

As editor of *The Hymnbook* (1955) and musical editor of the *The Armed Forces Hymnal* (1959) and the *The Book of Worship for U.S. Services* (1974), I was aided by committees of wise scholars, without whose help I wouldn't have dared the assignment.

In 1951 at the first meeting of the joint publishing and content committee for *The Hymnbook* we soon learned that publishing a hymn book for several million people was big business. Fortunately, the editor and the content committee were relieved of all the business problems and were allowed to concentrate on the content.

Having been told how many pages we had to work with, our first chore was to space the content—so many pages for the preface, the hymns, creeds, scriptural readings, indexes and various other worship materials. Before proceeding further, we decided that 10 out of 14 of our committee members would have to approve any material for inclusion. Next, we examined carefully every hymn in the hymn books to be replaced to decide which hymns, if any, could or should be eliminated. Once this time-consuming job was done, the search for new material began.

From the countless new hymns available, how does one choose? I once asked Carl Engel, then musical editor for G. Schirmer in New York how they pick a winner from the thousands of manuscripts submitted each year. "If we knew," he said, "we would be millionaires!" I suspect all committees depend somewhat on experience, but mostly on intuition, always hoping to discover a winner. A few samples of our decisions about hymns may provide a clue to our thinking and judgments.

1. "From Greenland's icy mountains"

This hymn, long considered one of our finest missionary hymns, is now called by some the height of British conceit.

The following stanza is one in question:

Can we, whose souls are lighted
With wisdom from on high,

Can we to men benighted
The lamp of life deny?

2. "On a hill far away stood an old rugged cross"

One correspondent asked, "How do you dare omit this hymn which was voted one of the 10 most popular hymns in a radio poll?" Well, of course, we were not running a popularity contest. We decided the hymn was selfishly subjective in contrast to Issac Watts' unselfishly subjective hymn, "When I survey the wondrous cross."

3. "God be with you till we meet again"

A prominent member of the committee for the 1933 *Presbyterian Hymnal* said, "That hymn will get in over my dead body." It was not in the 1933 book, but we put it in the 1955 book with a fine tune by Vaughan Williams. Also, we retained the familiar tune but eliminated the overly sweet refrain. Although we do not consider this hymn a favorite, we thought it deserved a place.

4. "Once to every man and nation"

This, to my mind, is an example of a very poor matching of text and tune. I happen to like the words and music, but object to the union. Years ago, a Welsh minister, who claimed to know the Welsh words originally associated with TON-Y-BOTEL translated them, at my request, into English. They had to do with the billows of the sea, thus making the triplets in the waving melody logical and justified. I would never advocate "Once to-oo-oo"! At least 10 out of 14 voted for the union, so I lost. Such decisions, right or wrong, were made on hundreds of hymns. Since "time makes ancient good uncouth" future editors will surely discard some of our favorites.

Two sections of our 1955 book which required the advice of top biblical scholars were "The Scriptural Readings" and "The Index of Scriptural Allusions." Some of us had long objected to the heading "Responsive Readings." With the able and generous advice of seven professors of Greek and Hebrew regarding "Scriptural Readings," only those texts which were truly responsive in the original languages were arranged to be read responsively. All others were to be read in unison. For clarity the colors black and red were used—black for the officiant and red for the congregation.

When we were searching for some one who was willing to prepare the Index of Scriptural Allusions, Dr. Howard Rüst, then Professor of English Bible at Princeton Seminary, said, "No one is better qualified for the project than Dr. William Hallock Johnson, former President of Lincoln University." When we timidly approached this great scholar about this, he at nearly 90, was busy writing a book. Even so, he said, "Assign me 20 hymns and I will see how I get along." Soon his interest was so enkindled that he decided to try for an Old Testament and a New Testament allusion to every hymn in the book. When the task was completed 10 months later, Dr. Johnson said, "This study gave me a whole new appreciation of hymns." We trust that this four page index has been discovered and proved useful and inspirational to clergy and laity alike.

We can't leave this brief article without referring to the recent rather vocal drive for a change in the language of hymns. First, there is the anti-"Thee and Thy" group who would, if they could, replace these so called antiquated words with "you and your." Second, there are those who are adamantly opposed to any sign of male dominance, as in "Rise up, O men of God." How can one change that? Certainly not with, "Rise up, O person of God,"

or "Rise up, men and women of God." My own conviction is that Our Lord is pleased with the prayer and praise of sincere believers regardless of the language.

To all who can't endure some of our hymns, I suggest they follow the example of Issac Watts, who when he heard hymns that rubbed him the wrong way, went home from his Southampton church and tried to write something better. It is just possible a new Watts will be discovered who will be called, *The Father*, or *The Mother* of 20th Century English Hymnody. Wouldn't that be wonderful?

Finally, hymn book committees can very well feel frustrated that their long and careful work is ignored by so many people. Many ministers make little effort to inspire congregational singing. A number on a hymn board or on a printed program offers little inspiration and a casual announcement, such as I heard recently, "Our next hymn is No. 10" is utterly useless. If a hymn is worth singing, it is worth studying seriously in concert or privately. Congregational rehearsals under capable leadership are a must. Furthermore every family should have a hymn book at home. Better than that—one book for each member of the family. They are much cheaper than snowmobiles (I live in New Hampshire) and last much longer.

The Hymn Tune ELLON: A Conjecture

The origin and meaning of the name of the hymn tune ELLON seem shrouded in mystery. The late Robert G. McCutchan in his book *Hymn Tune Names* (Nashville: Abingdon Press, 1957, page 66) gives the following information: "[by] George F. Root, about 1871. Possibly a 'made name' from the initials 'L. N.' of some person unknown."

A few months ago I wrote a script for a musical drama, *The George F. Root Story*, which was premiered in our sanctuary on Sunday night, October 30, 1977. This musical follows the pattern established in an earlier musical play, *The Philip Bliss Story*, which was so well received that the subsequent script was prepared. In researching for the new play, I naturally came across Mr. Root's fine hymn tune ELLON. So I incorporated in the play the person of Mrs. Emily Huntington Miller, for whose original stanzas "I Love to Hear the Story" this 7.6.7.6.D tune was composed. As I studied the poet's name, it suddenly dawned upon me what Root had done. When he failed to think up a worthy name for his tune, he decided to honor the poet by creating an entirely new name. He took the "E" from the beginning of her first name, "L. L." from the middle of her last name, and the "O. N." from the ending of her middle (maiden) name, and thus was born ELLON. In the 1935 edition of the *The Methodist Hymnal*, this tune is number 439, set to the hymn "The Wise May Bring Their Learning." It does not appear in the latest, 1964, edition of this hymnal. Although the stanzas of "The Wise May Bring" are included in several contemporary hymnals, I have been unable to find ELLON anywhere else. Too bad, for this is an excellent piece of music, and as worthy as the composer's tune VARINA. If any reader has a better idea of the origin of this name, please share it with me. Possibly together we can solve the puzzle or resolve the mystery.

Ernest K. Emurian
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Arlington, Virginia

*ELLON is number 513 in the 1956 *Baptist Hymnal* Nashville: Convention Press. (Ed.)

Scandinavian Free Church Hymnody in America

C. Howard Smith



C. Howard Smith

C. Howard Smith is on the faculty of Bethel College, St. Paul, Minnesota. This article is based on his doctoral dissertation, "The Hymnody of the Free Churches of Scandinavia: Its Background and Development" (Ph.D., Musicology, University of Minnesota, 1968).

Background of the Denominations in America

The denominations treated in this study include the Baptist, Methodist, and Evangelical Covenant churches of Scandinavian origin. These denominations emerged in the Scandinavian countries under the influence of the Anglo-American Free Churches as well as the Pietistic movement which had its roots in Germany. The founding and development of the Scandinavian free churches in America paralleled the development of these churches in the countries of Scandinavia. The history of the Baptist and Methodist churches in particular indicates that the establishment of these groups in Scandinavia was inspired and promoted by native leaders who had been in America during the pioneer days of the 19th century. Many of these leaders received their education in the United States and returned to their own countries to aid in the establishment of the free churches.

The Baptists

Before 1820 there had been little emigration from Sweden, but between 1820 and 1850 about 11,000 Swedes came to America, and in the decades following considerable numbers found their way to the new country. The first Swedish Baptist congregation in the Old Country was established in 1848, and in 1852 the first Swedish Baptist Church in Rock Island, Illinois was founded under the leadership of Gustav Palmquist (1812-67). The three Baptist leaders in America, Palmquist, Anders Wiberg (d. 1887), and F. O. Nilsson (1809-81), also became pioneers for the new denomination in Sweden. The Swedish Baptist movement continued to spread westward with the heaviest concentration settling in the northern Mississippi Valley. By 1870 the Baptists numbered 1500 members among 34 congregations and by 1920 there were 320 congregations from Maine to California with 22,000 members. The Swedish Baptist denomination continued to grow and spread until at the present time the entire constituency numbers in excess of 90,000 members scattered among the approximately 600 congregations. It is now known as the Baptist General Conference.

The first Norwegian Baptist Church in America was founded in Ottawa, Illinois, in 1842 at which time the pioneer Baptist leader, Hans Valder, was baptized into that church. In 1844 Valder was ordained as the first Norwegian Baptist minister in America, and in 1844 he migrated to Minnesota and

founded the town of Newburg. The Norwegian Baptist movement spread among the states of the Middle West. By 1844 the number of Norwegian Baptists had grown to approximately 500 members. The post-war period of the 1940s witnessed the gradual decline of the Norwegian Baptists as a group and their amalgamation into the American Baptist denomination.

It has been estimated that during the first 35 years of work among the Baptists of Denmark one out of every six or seven of the Baptist converts migrated to America. The first Danish Baptist Church in America was organized in 1855 in Potter County, Pennsylvania, when nine Baptists from the Vandlose Church in Zealand, Denmark banded themselves together for work and worship. They were aided in this venture by an American Baptist colporter, Rayer by name. This little church disbanded within three years when the "Call of the West" caused some of the members to move away to greener pastures.

The first permanent Danish Baptist Church in America was founded in Racine County, Wisconsin, on November 10, 1856, when the small group of twelve charter members broke away from the American church to form their own congregation. The statistics of this once thriving group indicate a series of mergers of the Danish churches with the American and Swedish conferences as well as the discontinuance of many others. As in the Norwegian conference, this disintegration took place during the post-war period and into the 1950s.

The Methodists

The Methodists developed their second largest language group among the Swedes. The beginning of Swedish Methodism stems from the work of Olaf Gustav Hedstrom and the work on the Bethel Ship in New York Harbor. Hedstrom is also credited with the establishing of the first Swedish Methodist Sunday School in America. In one decade the Methodist mission to the Swedes developed from the single vessel and one missionary to seven missions with seventeen missionaries.

Methodism spread among the Swedish immigrants under the leadership of Olaf Hedström and his brother Jonas. By the time of World War I the Swedish Methodist denomination had grown considerably, but in the post World War II era the group gradually dissolved. Most of the members joined with the churches of American Methodism following the dissolution of the Eastern Swedish Conference in 1936.

Ole Peter Petersen, a young Norwegian sailor, became associated with the Methodists in Boston in 1843. Greatly influenced by the preaching of Olaf Hedström, he returned to his native Norway where he did missionary work among his people. Upon his return to the United States in 1850 he became a local preacher and missionary to the Norwegians in Upper Iowa. From this humble beginning the work spread into Wisconsin, Minnesota, and the Pacific Northwest. In 1884 the Norwegian-Danish Methodist Conference was organized, and by 1932 extensive work was being carried on in thirteen states in addition to work in Norway and Denmark. In 1943 this conference was dissolved and its members scattered among the American Methodist churches.

The Evangelical Covenant Church

The Covenant denomination in America was the result of a growing dissatisfaction among many Swedish immigrants with the increased ritualism of

the Lutheran Augustana Synod. These "Mission Friends," as they became known because of their establishing of Mission Societies, gradually broke away from the Augustana group.

One of the earliest leaders in this separatist movement was Carl A. Björk, a cobbler and soldier, considered by many to be the founder of the Evangelical Covenant groups in America. Björk carried on a ministry of home meetings and as a result a group broke away from the Lutheran communion and called Björk as its pastor in 1867. This new Mission Society was the beginning of the Covenant movement.

Two Evangelical Lutheran Synods merged in 1885 to actually form what is now the Evangelical Covenant Church. The organization took place in the home of A.L. Skoog and under his leadership, The Evangelical Covenant Church, as it is now known, has grown into a denomination similar in size to the Swedish Baptist group known as the Baptist General Conference.

Hymnody of the Scandinavian Free Churches in America

Until comparatively recent years many of the Scandinavian free-church congregations used their native language in their services. Much to the dismay of the older members who cherished the native tongue, English has now quite generally supplanted the old languages in public services of worship. The ties with the mother countries have been maintained, however, through the use of the favorite hymns with their memories of bygone days in the native land.

As the Scandinavian denominations of the free-church tradition became established in America, the development of hymnody among them and the publication of a variety of hymnals followed naturally. Each of the major denominations has had its traditional hymns of Scandinavian and Scandinavian-American origin, particularly in the early years of its history. The Baptist and the Evangelical Covenant denominations developed a strong hymnody and showed a continuing interest in its use. As the dates of publication show, the Methodists seem to have lost interest in having a denominational hymnal early in the present century.

Scandinavian Baptist Hymnody

Among the Swedish Baptists in America, *Pilgrims-Sånger (Pilgrim Songs on the Way to the Heavenly Zion)*, published by the Palmquists in Sweden in 1859, was a favorite for many years. It was used in America until the close of the nineteenth century.

As far as can be ascertained, the hymnal *Zions Basun (Zion's Trumpet)*, published in 1876, was the first hymnal to be published for use among Swedish Baptists in America. Prepared by John A. Peterson, pastor of the Bethlehem Baptist Church in Minneapolis, it was a "collection of spiritual songs for public use and private edification of God's children on the way to the heavenly Zion," according to the inscription on the title page. The foreword to the book states the purpose for its publication.

Many who love the truth have felt a great need of truth-consonant songs suitable for special occasions, like baptismal services, the Lord's Supper, etc. . . . Therefore, the publisher and his advisors in the matter thought it best to compile a songbook which could be used, not only on special occasions but also in public services and in circumstances of every kind. The editor has therefore endeavored to make it as rich in subject matter and varied in content as scope has allowed and his ability has made pos-

sible. About 100 songs are new, some are translated from English, and the rest are a selection of the most spiritually rich songs that have been available in the Swedish language.¹

Second in order of publication for the Swedish Baptists was the hymnal, *Nya Pilgrims Sånger* (*New Pilgrim Songs*), edited by A. P. Ekman and published in Stromsburg, Nebraska, in 1887. As the name indicates it was meant to be a supplement to Palmquist's *Pilgrims-Sånger*. In 1888 Eric Wingren, editor of the Swedish Baptist organ *Nya Wecko-Posten*, compiled and published *Fridsbasunen* (*Trumpet of Peace*) which served the congregations for several years.

ZIONS BASUN.

EN SAMLING AF

ANDLIGA SÅNGER

till

offentligt bruk och enskild uppbyggelse

för

Guds Barn

på vägen till det himmelska Zion.

Utgifven af

JOHN A. PETERSON.

MINNEAPOLIS, MINN.

1876.

Zion's Trumpet, a collection of spiritual songs for God's children on the way to the heavenly Zion.

Pilgrimens Lof (Pilgrims Praise), edited by Olof Bodien and Frank Peterson, was published in 1894. The purpose for its publication is set forth by the editors in its preface:

A special need of a book with only well known and good songs has prompted the publication of this songbook. No claim for originality is made. The endeavor has been to select only such songs as by the public have long been well known, and have been loved and appreciated by God's children in many nations and languages.

Nearly half of the number are selected from the immortal *Pilgrim Songs* which in earlier days in such an essential way have contributed to the progress of the Baptist work.²

The American Baptist Publication Society published the next two hymnals for use among Swedish Baptists in America. *Valder Hymner (Selected Hymns)* was released in 1896 and *Triumf-Sånger (Triumph Songs)* in 1900.

The first publication of any magnitude undertaken by the Swedish Baptists in America was the hymnal *Nya Psalmisten (New Hymns)*, issued in 1903. The book contains 675 hymns of both the old and new variety; of the former type many were included which had provided spiritual inspiration to the early Baptist pioneers. Many Swedish-American authors are represented such as A. L. Skoog, Nils Frykman, and Olof Bodien. The purpose for its compilation and the scope of its contents are set forth in its foreword.

The song book *Nya Psalmisten* is herewith made over to the public. The need of a songbook for our churches has been felt for a considerable time. The dear old "Pilgrims-sångerna" accompanied us when we came to this country. The tunes of those old songs re-echoed throughout the soul ever since childhood . . .

In the selection of songs the Committee felt itself obliged to comply with the strong wish generally expressed by the rank and file and try to recover for our use the old pithy songs in our Swedish language. In the next place it has been our concern to choose from the songs translated from other languages,—songs that during many years have been cherished by our song-loving people. Furthermore, we have introduced translations from English not sung in Swedish by our people before.³

A small hymnal called *Fridröster (Voices of Peace)* was published in 1910, intended especially for use in revival and prayer meetings, Sunday school, and the home. Edited by Olof Bodien, G. Arvid Hagstrom, and Olof Hedeén, it contained 278 hymns including a brief supplement of English hymns.

The most important successor to *Nya Psalmisten* was the *Gospel Hymnal* published in 1950. This was accomplished through the help and cooperation of the Rodeheaver Hall-Mack Company which supplied plates which had been used previously in the publication of an interdenominational hymnal. Twenty-six translations of well-known and best-loved Swedish hymns were inserted into the previous publication and thus the *Gospel Hymnal* actually became a revision of the earlier one. The mechanics of compilation and publication were known to few of the constituency and this volume became practically the official hymnal of the Baptist General Conference. Several other denominations adopted it for use in their churches, although its contents left much to be desired as far as quality is concerned. At the present time the Baptist General Conference has no official hymnal for use in its churches.

The Norwegian Baptists have used the following hymnals which are listed in chronological order:

Psalmer og Aandelige Sange (Psalms and Spiritual Songs) was published by L. J. Hauge in 1867, containing 543 hymns.

Missionsharpen (The Mission Harp), containing 530 songs, was published in 1870.

Den Syngende Evangelist (The Singing Evangelist) compiled by H. A. Beishenbach in 1877 contained 150 songs.

Harpetoner (Harp Tones) contained 115 songs, some of which were in English. It was published in 1887 by Rev. P. H. Dam.

Salme og Sangbok (Hymn and Song Book) published in 1887 became the first official hymnal of the Norwegian Baptists. It contained 645 songs and remained the official hymnal for many years.

Several smaller hymnals of private publication were forthcoming in succeeding years. Among these were the *Vakkelsharpen (Revival Songs)* of O. H. Skotheim published in 1888, and *Sangens Tid (Song Time)* published in 1925 by the Reverend O. Breiding.

Evangelisten, the official hymnal of the Baptists in Norway was in use by Norwegian-American Baptists until the close of World War I.

In the beginning of Baptist work among the Danish-speaking people, several hymnals from Denmark were used among the congregations. These included Brorson's *Troens Rare Klenodie (Faith's Rare Jewel)* and *Honningblomsten (Honey Blossoms)* by Peter Sorenson and Kobner's *Troens Stemm.* As the need grew for songs peculiar to the Danish-American tradition the following hymnals were issued:

Psalmer og Aandelige Sange (Psalms and Spiritual Songs), by L. Jorgensen (1867).

Missionsharpen (The Mission Harp), a large hymn-book with 530 songs, edited by N. P. Lange, O. C. Jensen, H. A. Reichenbach. A revised edition was published in 1873.

Gospel Hymns and Sacred Songs (Moody & Sankey), translated by P. H. Dam.

Den Syngende Evangelist (The Singing Evangelist), by H. A. Reichenbach.

This was a very popular song-book; it was published in five editions.

Salme og Sangbog (Psalms and Songs), containing 645 hymns, was compiled by an officially appointed committee . . . The first edition of this hymn book appeared in 1887.

The first official hymnal of the Danish Baptists in America was *Salme og Sangbog (Hymn and Song Book)*, published in 1887. Practically all of the churches made use of this hymnal over a period of many years. The last hymnal of the Danish Baptists was published in 1916, in answer to the need for a smaller song book which could be used in evangelistic meetings.

Hymnody of the Covenant Church

During the early years of the Mission Friends no hymnals were used because of the poor financial status of this young denomination. The first hymnal of significance in the Covenant Church was the *Evangelii Basun (Evangelical Trumpet)* published for the first time in 1880 by E. A. Skogsbergh and A. L. Skoog. The editors borrowed freely from old Swedish hymnals.

Since the organization of the Covenant Church in 1885 there have been what may be considered seven official hymnals. The first of these publica-

tions was the *Sions Basun* (*Zion's Trumpet*) collection of 1909, compiled in celebration of the silver anniversary of the denomination. It contained over 700 hymns. Approximately one-fourth of the hymns were from Covenant authors and sources from Sweden.

Mission Hymns of 1921 was the result of the desire of the Covenant Church for its own English hymnal. In spite of factions which developed concerning a purely English collection, the hymnal was prepared under the editorship of A. L. Skoog. In the total of 223 hymns, thirty were translations from the Swedish language. The hymnal met with enthusiastic response and during the first year of publication sold 11,000 copies.

In 1931 the *Covenant Hymnal* was published under contract with the Hope Publishing Company. It contained 476 hymns and of this number thirty-six

SIONS BASUN

PSALMER OCH SÅNGER

TILL

GUDS FÖRSAMLINGS TJÄNST

UTGIFNA AF

SVENSKA EV. MISSIONSFÖRBUNDET
I AMERIKA

CHICAGO, ILL.
1913

Zion's Trumpet, Psalms and Songs for the Service of God's Church, The Swedish Evangelical Mission Covenant Church in America.

(1913 printing; first published in 1909 and copyrighted in 1908).

were translations of Covenant hymns from America and Sweden. A number of hymns were written by younger members of the American Covenant. It was enthusiastically received in the denomination at large.

At the annual meeting of the Covenant Church in 1944 it was recommended that a revision of the 1931 hymnal be attempted. A standard of selection was set up by a rather large editorial committee and of the nearly 2000 suggested hymns, 600 were chosen for inclusion. The format of the hymnal plus careful editing account for its appeal to the denomination. The first edition of the new *Covenant Hymnal* was issued in 1950 with a sale of 25,000 copies, followed by a second printing in 1951. In the early years of its use over 70,000 copies were sold.

The latest official Covenant Hymnal was published in 1973 and contains both the traditional Scandinavian hymns as well as the standard hymns used by other denominations. The preface sets forth the intent and purpose for the publication of this monumental hymnal.

. . . a little less than two-thirds of the songs in the present hymnal are retained, and many other traditional hymns from various sources have been included. . .

All texts were carefully examined by the editorial committee of the Commission. In some cases alterations were made to improve the lyrical quality and clarify the meaning. Several of the new texts were written or translated by Commission members. Most of the translations from the Swedish have been retained—with slight revisions—and several more have been added. It sees that the Covenant has become the custodian of this rich heritage.⁴

Hymnody of the Swedish Methodists

The Swedish Methodists used as their first hymnal the *Church Book* of the Church of Sweden, supplemented by songs by Rutstrom, Ahnfelt, and others. This was eventually replaced by a collection of hymns of Victor Witting. *Psalmer och Sånger (Hymns and Songs)* compiled by Jacob Bredberg was the second collection of their very own used by the Swedish Methodist congregations. Published in 1862, it contained 700 hymns, among them translations from the regular Methodist hymnal and familiar Swedish hymns. The hymnal of 1884, the *Methodist Episkopal Kyrkans Svenska Psalmbok (Methodist Episcopal Church Swedish Song Book)* consisted of 662 selections, including several translations. A second edition, somewhat revised, appeared in 1892. The last official hymnal of the Swedish-American Methodists known as the *Psalmbok* was published in 1904 and remained the hymnal of the denomination until its dissolution in 1936.

In addition to the church hymnals, the Methodists issued several song books for use by the Sunday School and youth groups. In chronological order the list includes: *David's Harpa (David's Harp)*, 1887; *Herde Stämman (Voice of the Shepherd)*, 1893; *Jubel Sånger (Songs of Joy)*, 1902; *Unga Röster (Youth Voices)*, 1909; and *Evangeliska Sånger (Evangelistic Songs)*, 1916.

Miscellaneous Collections

The following is a list of hymnals arranged in chronological order of publication. Many of them are of private origin and were compiled to meet the

needs of all groups in the free-church tradition. *Andeliga Sångar* (Spiritual Songs), (Ahnfelt), 1881; *Sångar till Jesu Åra* (Songs in Praise to Jesus), (Witting), 1886; *Herde-Rösten* (Shepherd Songs), (Davis), 1892; *Nya Sångar för Söndags-Skolan* (New Songs for the Sunday School), (Russell), 1892; *Fridsbasunen* (Trumpet of Peace), 1899; and *Svenska Söndagsskolans Sångbok* (Swedish Sunday School Song Book), 1908.

The only-free church group in America which has maintained a strong interest in its Scandinavian hymnological heritage is the Evangelical Covenant Church. This denomination at the present time is the only one of the Scandinavian-American origin which is carrying on an official traditional hymnody of its own. One reason for this might be that the Evangelical Covenant Church has maintained a strong interest in the use of the Swedish language, whereas the Swedish Baptists have moved away almost entirely from the use of the mother tongue. Whether the Swedish Baptists in America will witness a revival of interest in their hymnody remains to be seen.

American Lutheran hymnals have drawn most heavily on hymns of Scandinavian origin. The *Hymnal and Order of Service* of the Evangelical Lutheran Augustana Synod published in 1925 contains a significant number of Swedish texts and tunes. This is a reflection of the denomination's strong Swedish background. From among the state-church hymnists' thirty-three authors are represented with the hymns of J. O. Wallin numbering thirty. The pietistic, free-church contributions include three hymns each by Mrs. Berg, Mrs. Posse, Rosenius, and Rutström. Two texts from Ahnfelt's *Sångar* have been included. Musical settings and melodies include five by Ahnfelt and one from his *Sångar* as well as entries by Blomqvist, Gustaf Düben, Prince Gustaf of Sweden, Haeffner, F. G. Hedberg, Peter Johnson, Israel Kolmodin, J. F. Lagergren, and Lindeman, in addition to a sizeable number of other original settings and arrangements of Scandinavian folk songs.

The *Concordia Hymnal* of 1932, which was used primarily by the Lutheran Free Church congregations, contains a number of selections of Scandinavian origin. In the general category of hymnists, including American Scandinavians, forty-three authors are listed in the index. Composers number eighteen with Ludwig Lindeman represented by 34 musical settings. Thirteen original poems by Grundtvig are included among the contents of this hymnal. Among the pietistic and free-church authors, Brorson is represented by ten original texts and two translations. One text each from Mrs. Berg, Mrs. Posse and Hans Hauge and three poems by Rosenius were chosen for this collection. Three of the tunes of Ahnfelt have been used as musical settings.

The *Service Book and Hymnal* of 1958 which was compiled for use by eight Lutheran Church bodies contains 54 Scandinavian entries from both state and free-church sources. These include 42 poems as well as 24 melodies either of folk variety or by native composers. Only a few texts are by pietistic or free-church authors such as Mrs. Berg and Hans Brorson. J. O. Wallin's hymns are five in number.

American hymnals, particularly those with a preponderance of nineteenth century gospel songs, have contained Scandinavian hymns of the free-church variety in increasing numbers in recent years. *Favorite Hymns of Praise*, published in 1967 by the Hope Publishing Company of Chicago, contains the ever popular "How Great Thou Art" by Carl Boberg and "He the Pearly Gates Will Open," written by Fred Blom. In other hymnals of this type one is likely to find one or two selections of similar character from the Scandinavian countries.

Crusader Hymns, published in 1966 by the Hope Publishing Company, includes the greatest concentration of Scandinavian hymns of any American hymnal other than the Lutheran hymnals previously mentioned. Compiled by Donald Hustad and Cliff Barrows, musicians with the Billy Graham team, it represents a trend toward the use of more hymns and gospel songs from Scandinavia, particularly Sweden. These hymns with their authors, composers, or sources are listed:

- "He the Pearly Gates Will Open"—Fred Blom and Elsie Ahlwén
- "In Heaven Above"—Laurentius Laurentii Laurenus. (Norwegian Folk Melody)
- "Thanks to God"—August Storm and J. A. Hultman
- "How Great Thou Art"—Carl Boberg (Swedish Folk Melody)
- "No Other Plea"—(Norwegian Folk Melody)
- "Children of the Heavenly Father"—Lina Sandell Berg (Swedish Melody)
- "I With Thee Would Begin"—Translation from the Swedish by Samuel Wallgren. Musical setting by W. Theodor Soderberg.

It is difficult to ascertain whether Scandinavian hymnody will penetrate further into the contents of American hymnals. From casual observation it seems that those hymns of the type included in *Crusader Hymns* are being recorded and used in greater numbers than was true even a decade ago. "Children of the Heavenly Father" and "How Great Thou Art" are two hymns which are becoming increasingly popular in non-Scandinavian circles. With the exception of the Mission Covenant hymnal in which a significant number of Scandinavian hymns are found, there is much work to be done in introducing the heritage of Scandinavian hymnody into the worship of the American Protestant denominations. There is no justifiable reason why Scandinavian hymnody should not share equal honors with the hymnody of the rest of the countries where religious reforms have produced a treasury of sacred verse and music.

FOOTNOTES

¹*Zions Basun*, ed. John A. Peterson (Minneapolis: Tryckt i "Budstikkens" Tryckeri, 1876), from the Foreword.

²*Pilgrimens Lof*, ed. Olof Bodien, Frank Peterson (Minneapolis: Svenska Baptist Literatur sällskaps Förlag, 1894), from the Foreword.

³*Nya Psalmboken*, (Minneapolis: Skoog and Selander, 1903), from the Foreword.

⁴*The Covenant Hymnal*, (Chicago: The Covenant Press, 1973), from the Preface.

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Hymns in Periodical Literature

James A. Rogers



James A. Rogers

James A. Rogers, Minister of Music at the First United Methodist Church, Springfield, Illinois, is Chairman of the Hymn Society's Promotion Committee.

William H. Tallmadge, "Baptist Monophonic and Heterophonic Hymnody in Southern Appalachia," *Yearbook for Inter-American Musical Research*, Volume XI, 1975, pp. 106-132.

This study concerns ornamented monophonic, heterophonic, and, to a certain extent, the polyphonic hymnody sung in the mountain areas of eastern Kentucky, western North Carolina, and western Virginia by Regular, Primitive, and United Baptists. "Monophonic" is music of only a single melodic line without harmony. "Heterophonic" involves the use of slightly modified versions of the same melody by two (or more) performers. When music is a combination of several simultaneous voices of a more or less pronounced individuality, it is termed "polyphonic."

We trust that most of our readers are familiar with the practice of "lining out" a hymn. Mr. Tallmadge presents a rather comprehensive background on the subject, turning eventually to its present day use. One might imagine that lining would consist of the precentor singing a line of a hymn followed by the congregation echoing what they have just heard. While such a method may have occurred somewhere at some time, it does not happen that way in the live tradition. The lining method implies a prior knowledge of the tune on the part of the singers; consequently, the concern of the precentor is with the text, not the tune.

Where the lining tradition is strong, as among Regular Baptists of eastern Kentucky, a deacon or minister, reading from one of the tuneless hymns books, will introduce the first line of melody and text at a regular tempo, and, being joined at once by the congregation, chant the following line of text rather rapidly on tonic and dominant tones with a few ornamental flourishes. Sometimes there is a close melodic relationship between the lining and subsequent singing, but more often the melodic relationship is quite distant.

Tallmadge suggests that there was a progression from a monophonic ornamented modal melody to organum, then to a less modal harmonized structure of three or four parts retaining considerable parallelism in the movement of the voice parts, and that this is a predictable harmonic development in the oral tradition.

As an example, he offers a quote from 1724:

... the Congregation falls from a cheerful Pitch to downright Grumbling; and then some to relieve themselves mount an Eighth above the

rest, others perhaps a Fourth or Fifth, by which the Singing appears to be rather a confused Noise . . .

It seems quite possible that the so-called "Harmonic peculiarities"—the parallel fourths and fifths—in the shape-note long-boys may reflect a transitional oral harmonic practice in the churches of frontier areas in the last half of the 18th and early part of the 19th centuries.

Scholars interested in reconstructing the history of 18th and 19th century lined hymnody in America are advised to close George Pullen Jackson's books for a time and turn directly to the active oral tradition where they may find answers which printed sources do not as yet disclose.

The article closes with an Appendix of 322 separate items.

Harry Eskew, "Hymns in the Church's Teaching Ministry," *The Theological Educator*, Spring, 1978, pp. 86-97.

Originally a faculty address at the New Orleans Baptist Theological Seminary, this article addresses worship leaders, the majority of whom are pastors, and enjoins them to use the teaching assets at hand, namely the hymnal.

Dr. Eskew suggests several ways in which the hymnal may be used as a textbook. Since many of our hymns are based on scripture, or are metrical paraphrases, the hymnal can be used as an aid in teaching the Bible. The great doctrines of our faith have been incorporated into some of our greatest hymns, and thus the hymnal can be a tool in teaching theology. The hymnal can be a vehicle for teaching worship, for there are times when we have difficulty finding the right words to express our worship, and the use of the proper hymn can make our worship come alive. In addition, the hymnal is a source of information on Christian living.

How can a more effective use of hymns in the church's teaching ministry be achieved? The first and most basic way is through the teaching of hymns and hymn tunes to the children. Next, family hymn singing can be encouraged. A third suggestion would be to teach hymns systematically to the congregation.

Your ministry, whether it is preaching, teaching, or making music, can be greatly enriched by a thorough knowledge of our heritage of hymns. When the treasures of the hymnal are discovered, a greater use of hymns in the church's teaching ministry can be realized.

Dottie F. Hightower, "Here I Raise Mine . . . What?," *Moody Monthly*, April 1978, p. 83.

Mrs. Hightower, as a preacher's child and a music minister's wife, felt that she had a rather basic understanding of hymns. Yet there was that strange word, "Ebenezer." She knew that Jesus was the "fount of every blessing," that he had taught here "melodious sonnets," and that she was "fixed" upon the mount of his redeeming love. But to her knowledge, she had never raised her "Ebenezer."

The Bible index unveiled the secret: "Ebenezer . . . stone of help." How often are we hampered in our devotion by a lack of understanding of that which we sing? When we as Christians begin to know what we sing, and then to live what we know, we'll have reason to raise our Ebenezer.

Raymond F. Glover, "Hymnal Enrichment," *The Living Church*, Dec. 11, 1977, p. 10.

The history of the hymnal of the Episcopal Church reflects a responsiveness to the worship life of the church it seeks to serve, through the many editions that have appeared since the year 1789. Since then the hymnody of the church has been officially revised five times: in 1826, 1871, 1892, 1916, and 1940. In addition to these actions, the General Convention over the years authorized other hymn texts for use as supplemental material.

Today the Standing Commission on Church Music continues hymnal enrichment in two ways. First is the publication of *Hymnal Supplement II*, and the Hymnal Series booklets. The second major undertaking centers on the evaluation of the contents of the present hymnal. The theological committee has recently begun an intensive study of the theological and literary merits of each hymn text. Also, there will be a survey of clergy, musicians and laity throughout the church seeking information on what is currently being used in the present hymnal. The results of this survey and the studies of the theological committee will be compiled and those texts which are chosen for retention will form the nucleus of a new hymnal.

Marilyn Stulken-Ekwo, "Notes on Some Easter Season Hymns," *The Banner*, Feb. 10, 1978, pp. 16-17.

This article, first written as a lecture and now appearing in the official publication of the Christian Reformed Church, contains historical commentary on a number of familiar Easter hymns.

Buell E. Cobb, Jr., "Fasola Folk—SACRED HARP Singing in the South," *Southern Exposure*, Summer and Fall, 1977.

The practice of shape note singing lives on throughout much of the South. At the present there are approximately 500 annual SACRED HARP Singings (many of these two-day and three-day sessions), as well as a couple of hundred regularly scheduled night singings or fifth-Sunday singings.

The sessions proceed much the way they did a century ago, and, except for the songs that are sung, they vary little from one area to the next. As each session gets under way, the singers take their places according to a square-shaped seating arrangement which divides the four harmonic parts. (This is in part a carry-over from the days of the old singing school, as is much of the terminology used during the "class".)

Before singing the text to each song, the singers vocalize the syllables representing the notes, according to the four shapes used. The solmization once served a purely practical purpose: to "put the tune in mind" for those just learning to sing. But in time, the singing of the notes became a ritualized part of the song service, used with familiar as well as with less well-known melodies. Thus in most cases it would be unthinkable to these musicians to leave off "the notes."

The strength of the tradition is paralleled by the strength of the music and its participants. To sing as these people sing requires stamina. Their sessions normally last from nine or ten o'clock in the morning until two or three in the afternoon, and so driven are they that most put in at least four full hours of singing. Settling back to the severity of their wooden benches, they whip their voices up to a volume that billows and almost deafens, ringing off the dusty pine walls. Foot-stomping is impulsive and irresistible, and the arms of the singers swing up and down, keeping rigorous hold on the rhythm.

Beyond the techniques and procedures, what is evident at the singings, finally, is a real sense of fellowship: an emotional bond compounded of mutual affection and appreciation and the knowledge that all are joined in a common cause. At each recess and at the noon hour the singers visit among the crowd, talking with friends and shaking hands with acquaintances. Dinner-on-the-grounds, a folk tradition, is a great social hour as well as communal feast.

Brett Sutton, "In the Good Old Way—Primitive Baptist Traditions," *Southern Exposure*, Summer and Fall, 1977.

The Primitive Baptists are still using the same hymn texts which formed the backbone of the repertory when the church was founded in the early nineteenth century. The two standard hymnbooks, Benjamin Lloyd's *Primitive Hymns* (1841) and D. H. Goble's *Primitive Baptist Hymn Book* (1887), each one containing texts but no music, are still in print. The books contain hymns written up to the original dates of publication, but the core of each collection consists of the stern hymns of eighteenth-century Christianity, many of them composed by such great English divines as Issac Watts, John Newton and Samuel Stennett. Among some of the more liberal Primitive Baptist associations, lighter-hearted, buoyant gospel hymns have gained a toehold, but in most places they have not managed to drive out these sturdy old Calvinist workhorses.

Thumbing through one of these little hymnbooks, one does not find songs of complacent happiness or aggressive optimism, but rather hymns which express humility and fear before a powerful God, the leaden feeling of moments before grace, the terrible fear of damnation, the inscrutable mystery of God's ways. Texts which have long since been purged from regular denominational hymn-books because of their pervasive gloom retain their importance for Primitive Baptists, such as:

Hark! From the tombs a doleful sound!

My ears, attend the cry:

Ye living men, come view the ground

Where you must shortly lie.

Or:

The time is swiftly rolling on

When I must faint and die;

My body to the dust return,

And there forgotten lie.

Such hymns are sung slowly in unison, without musical accompaniment, to doleful tunes drawn from the collective memory of the singers. A large number of these tunes are unison versions of the three- or four-part hymns found in the shape-note song books published in the South during the nineteenth century.

H. Byron Braun., editor, "Hymns With Instruments," *Music Ministry*, February, 1978.

An ordinary service of worship can become memorable through the use of instruments other than organ or piano to accompany hymn singing. This article contains a compilation of a number of resources for using instruments. Books and articles dealing with the use of instruments in the church as well as collections of hymn transcriptions, instrumental parts available for purchase, etc., are listed.

Leonard Van Camp, "SACRED HARP Singing Captures Precious Heritage of Southern Folk Hymnody," *Choristers Guild Letters*, January, 1978.

Leonard Van Camp gives us a brief history of "fasola" singing, and tells of his attendance at a SOUTHERN HARMONY Singing in Benton, Kentucky. This article is most notable for its inclusion of a list of choral arrangements based on Southern folk hymns and a list of Southern folk hymnody arranged for organ. Persons looking for ways to include some of our marvelous heritage of folk hymns in our present day worship services are urged to examine this article.

Leonard Van Camp, "The 'Hymnals' of Our Ancestors—or—The Ancestors of Our Hymnals," *Choristers Guild Letters*, February, 1978.

This discussion of the Pilgrim and the Puritan musical traditions of the early days of our church deals with some of the most commonly used early Psalters. The "Old Version" of Sternhold and Hopkins was widely used by the Massachusetts Bay Colonies of Puritans. The Pilgrims at Plymouth used the *Ainsworth Psalter*, prepared for them while they were still in Amsterdam (1612) by their Pastor Henry Ainsworth. The *Ravenscroft Psalter* of 1621 was also popular, though probably mostly for home use. Other Psalters by Playford, Este, and Allison were also known to some of our ancestors.

The scholarly Puritans became dissatisfied with Sternhold and Hopkins because too much liberty had been allowed in translating the Psalms from the original Hebrew. The melodies of the Ainsworth Psalter proved to be too difficult for the congregations to sing. A committee of 30 ministers set about making a more literal translation—which became known as the *Bay Psalm Book*. Printed at Cambridge, Massachusetts in 1640, this was the first book to be printed in the new land.

Leonard Van Camp, "Congregations, Singing Schools, and Choirs—The Way We Were," *Choristers Guild Letters*, March, 1978.

This series of articles concludes with a discussion of the singing in the late 17th and early 18th century churches. Abuses were widespread. The Psalms were lined out and sung very slowly. Each congregation knew only a few tunes and sang these "by heart," though so many "graces" and embellishments were added that they were sometimes unrecognizable. Gradually there came a demand that people learn how to read music, or, as they called it, "regular singing," which led eventually to the establishment of the singing schools.

One of the earliest reformers was John Tufts, who in 1721 published the first of eleven editions of *An Introduction to the Art of Singing Psalm-Tunes*. Some speculate that Tufts may be our first American composer as well as the originator of music pedagogy in America and the author of the first American music textbook.

Tufts stood at the head of an entire stream of men and books which have shaped today's music and influenced the lives of countless thousands. We would mention only a few: Daniel Bayley's *The American Harmony*, William Tans'ur, an Englishman who influenced Billings, and of course William Billings' first tunebook, *The New England Psalm-Singer* of 1770. It was the efforts of these, and many more, which led to the establishment of singing schools, taught music to a large portion of our country, led to the use of choirs and instruments in our churches, and provided music to both the schools and the churches.

HYMNIC NEWS

Work on DAH Project Accelerates

Leonard Ellinwood

(Dr. Ellinwood is director of this major HSA project.)

Work on the Dictionary of American hymnology Project has accelerated greatly during 1978. During the current academic year, in addition to my own full time and that of Mrs. Elizabeth Lockwood, Harry Eskew (on sabbatical leave from the New Orleans Baptist Theological Seminary) is also devoting his time to the project. We are making an all-out effort to complete the indexing of hymnals, and are editing the first-line files. Final assignments are being made on the biographies and other essays, and these are being put into final form.

During the past six months, many members of the Society have sent in offers of assistance and have provided much needed information. This we encourage full-heartedly. However, at this point there is so much duplication in these offers, and we are so far advanced in the work, that we must beg off in always acknowledging many of the letters. If a letter contains information which requires a reply, it will be given priority. If no reply is sent, consider a "Thank you very much for your interest."

The list of denominations which was circulated resulted in some good information and leads which were needed. During the coming months, we plan to issue a "want-list" of specific hymnals which we know about but have not as yet located. We look forward to some real help in that direction.

Currently, we need to locate an individual who is knowledgeable in Swedish hymnology. We have indexed a number of Swedish-American hymnals in which the information about Swedish originals of English translations is very sketchy. One such problem is with the hymn "Amid the world's deceitful cares." In one case it is given as C. Doeving's translation of Grundtvig's "I levernets bekymmer saenkt." In another case it is given as J.O. Wallin's translation from L.P. Gothus. Apparently Grundtvig's text of 1816 is a recast of that of Gothus in 1572. What was Gothus' original first-line? In what way do the Doeving and Wallin translations into English differ?

Correspondence should now be addressed to the *Dictionary* at 7811 Custer Road, Bethesda, MD 20014.

Moravian Ministers Make Recording

John H. Giesler, author of "Musical Ministers of the Moravian Church" in the January issue of *The Hymn*, has produced a musical sequel to his article. This long-playing record album of Moravian pastors and bishops singing Moravian hymns and anthems is available from the Reverend John H. Giesler, Box 392, King, NC 27021 for \$7.00 postpaid or any donation over that amount. (Checks should be made payable to Moravian Ministers.)

The Korean Hymn Society

Nita Jones

(Nita Jones, a music missionary to Korea, has based this report on information secured from La, Un-Yung, a noted Korean Christian composer who is founder and current Chairman of the Korean Hymn Society.)

The Korean Hymn Society was organized in February of 1975 with Dr. La, Un-Yung, a well-known national composer as Chairman and Cho, Nam-Ki, a Korean poet as Vice-Chairman. This organization presently has 30 members, all of whom live in Seoul and most of whom are over 40 years of age. Membership is restricted to those who have already written one or more hymns.

Monthly meetings are held to encourage the writing of hymns in contemporary style as well as traditional Korean style. At these meetings poems and compositions written during the month are reviewed. When a sufficient number of satisfactory new hymns is collected, a presentation concert is given in a local church. Two such presentation concerts have been held since their organization and another was scheduled for 1978.

In addition to encouraging the writing of new hymns, the Korean Hymn Society is seeking to create interest in Korean hymns outside of Korea. To this end brochures and new hymns and hymn tunes are printed and distributed periodically.

The Annabel Morris Buchanan Collection

Daniel Patterson

(Dr. Patterson teaches folklore at the University of North Carolina at Chapel Hill.)

In September 1977 Annabel Morris Buchanan and her children presented her extensive manuscripts and her tunebook collection to the library of the University of North Carolina at Chapel Hill. Mrs. Buchanan, who now lives in retirement at Paducah, Ky., has filled many roles: a poet, short-story writer, music teacher, choir director, composer, folklorist, and founder and director of the White Top Folk Festival in Marion, Virginia. She has had a particular interest in American religious folksong and is well known for the choral arrangements of white spirituals which she published in her book *Folk Hymns of Early America*. Her transcriptions of songs she collected from traditional singers and her rare Southern shape-note tunebooks on which she drew for this work are preserved in the UNC library. Mrs. Buchanan's manuscripts are housed in the University's "Southern Folklore Collection." Her tunebooks form the nucleus of a new "American Religious Tunebook Collection" in the Music Library. With the support of a grant from the National Endowment for the Humanities, these materials are now being catalogued and analyzed. It is anticipated that both collections will be ready for scholarly research by the spring or summer of 1979.

German Free-Church Hymnal Introduced

A special service at the Baptist Church at Wuppertal, Germany on March 13 marked the appearance of a new congregational hymnbook which had been in preparation since 1972. The hymnal is jointly published by the Oncken publishing house of the Baptist Union in the Federal Republic of Germany and the Free-Church publications house at Witten. The initial press run of approximately 68,000 copies was entirely sold out through advance orders. Entitled *Gemeinde Lieder*, it is to be used by Baptist, Brethren, and Free-Church congregations. Baptist churches in Switzerland also have ordered a special edition. Dr. Günter Balders, Professor of Church History at the Baptist Seminary in Hamburg, was Chairman of the commission which compiled the hymnal.

Historical Companion Still Available

The 1962 edition of the *Historical Companion to Hymns Ancient & Modern*, a revision by Dr. Maurice Frost of W. H. Frere's monumental 1909 edition, is still available. This large 716-page volume covers *all* editions of *Hymns Ancient & Modern* from 1860 until the last revision of 1960. In addition to articles on specific hymns and tunes and their authors and composers, this important hymnological reference work contains numerous indexes and appendixes and a 124-page Introduction on the history of Christian hymnody. Of particular interest to the HSA is the inclusion of chapters by a former editor of *The Hymn*, Dr. Ruth E. Messenger: English Latin Hymnody, The Early Monastic Cycle of Hymns, The Ninth Century Cycle of Hymns, and The Mediaeval Cycle of Hymns.

The *Historical Companion* can be ordered directly from the publisher, William Clowes Ltd., 31 Newgate, Beccles, Suffolk NR34 9QB, England (U. K. price: £6.00) or from Morehouse Barlow Co., 78 Danbury Road, Wilton, CT 06897.

HSGBI Manchester 1978

Hugh T. McElrath

(Dr. McElrath, faculty member of the Southern Baptist Theological Seminary, Louisville, Kentucky, and member of the Research Committee of the HSA, was our official representative at this HSGBI Conference.)

A dedicated group of British pastors, organists, teachers, hymnists, hymnologists and hymn enthusiasts gathered at the Northern Baptist College in Manchester for the annual meeting of the Hymn Society of Great Britain and Ireland July 25-27, 1978. The program struck a good balance between historical and contemporary concerns, dealing with matters both academic and practical. With one exception the program personnel consisted completely of members of the society, making this session a *conference* in the truest sense.

The exception was the opening presentation by the Reverend John Gunstone, officer of the Great Manchester Ecumenical Council who dealt with

"Popular Choruses in Charismatic Worship." Although sympathetically and tastefully offered, his subject failed to arouse a noticeable positive response on the part of the conferees.

The meatiest lecture of the conference was given by the Reverend Robin A. Leaver, hymnologist of Latimer House, Oxford, in commemoration of the centennial of the death of Catherine Winkworth (1827-1878). The subject was fitting in both time and place as Miss Winkworth lived and did her monumental work in Manchester. Although Leaver carefully gave credit to this greatest of British translators of German hymns, he actually traced the entire history of the German hymn in English. His main point had to do with the challenge of Catherine Winkworth's example, calling upon his hearers to take note of such twentieth-century German hymnists as Walther Schultz, Waldemar Rode, and Jochen Klepper and the exemplary work of Janzow, Routley and Green in making their hymns accessible to English-speaking congregations.

The remainder of the conference, except for the worship services, was given over essentially to grappling with the question, "What makes a good hymn?" Chaired by the Reverend Norman Golkhawk who suggested a series of critical questions, the group was divided into smaller units for the purpose of exploring answers. To give focus to the discussions, four anonymous hymns were offered for evaluation. The report session at the end of the day yielded many delightful pieces of humor as well as a few concrete answers to the main question.

The topic for the last session of the conference, "Hymns in State Schools Today" was in the hands of several members who are teachers in primary and secondary schools and for all intents and purposes it constituted a pleasurable pursuit of an aspect of the previous day's issue, i.e., "What constitutes good hymnody for children?"

By far the most memorable parts of the conference for this observer were its times of worship. Morning and Evening Prayers, including a communion service, were creatively prepared and conducted by the chaplain, the Reverend Michael Garland of Birmingham. Quite suitably after the session on charismatic worship, the first day's prayer service centered on the theme of the Holy Spirit. Commemorating the 350th anniversary of the birth of John Bunyan (1628-88), the Morning Prayers on the last day were gathered about the theme of pilgrimage. In these devotional periods, hymns appropriate to the themes (many only recently written) were printed on hand-outs for the group to sing and then carry away.

The climax of the two and one-half days was the Act of Praise in the Cathedral. A large choir of over 200 voices from the Manchester area was gathered through the efforts of the Society's Secretary, Reverend Alan Luff, and ably trained and led by composer Peter Cutts. The massive organ (built by Harrison in 1952) was played by one of the younger members of the Society, Mr. Robert Gower. The praise service consisted of twelve hymns interestingly commented upon by the Secretary who in earlier days had been a member of the staff of the Cathedral. Although again Catherine Winkworth and John Bunyan were amply represented in the hymn list (as well as Edward Caswall, the centennial of whose death also falls in 1978), the emphasis was weighted toward twentieth-century hymnists: mainly British (two hymns from Brian Wren's pen and one tune each from C. Armstrong Gibbs, Norman Cocker, J. H. Alden, and Peter Cutts) but also German (Waldemar Rode and Jochen Klepper) and even American (Harry Emerson Fosdick).

The most exciting moments of the evening were connected with two items directly related to the place where the Act of Praise took place. The first was the exuberant singing of John Byrom's "Christians, awake! salute the happy morn" to John Wainwright's YORKSHIRE (or STOCKBRIDGE). Byrom (1692-1763) was born and died in Manchester and Wainwright (1723-68) was appointed organist of what now is Manchester Cathedral shortly before his death, having previously been deputy-organist. The large congregation practically filling the Cathedral launched into this glorious Christmas hymn (YORKSHIRE takes off like a rocket!) as if to say, "This is our own!"

The second exalted moment came at the very end with Robert Gower's powerful rendition of "The Tuba Tune" by the late Manchester Cathedral organist Norman Cocker (1889-1953). The playing of this brilliant postlude, composed specifically for that magnificent instrument, sent the people on their way exhilarated—a fitting climax to a glorious festival of praise.

The most interesting piece of news to report from the annual business session of the Society (presided over by continuing President, Canon Cyril Taylor) is their serious consideration of the possibility in 1981 of a meeting of the International Fellowship for Research in Hymnology to take place in England quite possibly at Oxford). If such a meeting should materialize, not only would the Hymn Society of Great Britain and Ireland be collaborating in its planning, but in all likelihood the Hymn Society of America would be invited to participate. This development affords the Hymn Society of America a bright prospect for closer ties and cooperative endeavors with both the British and the International Societies.

New Chorale Concertatos

Paul Manz

Savior of the Nations, Come
(For SATB, 2 flutes, oboe, and organ)

Score, No. 97-5441	\$3.75
Choir copy, No. 98-2379	.35
Instrumental Parts, No. 97-5445	3.85

Richard Hillert

Awake, Thou Spirit, Who Didst Fire
(For SATB, 3 trumpets, 3 trombones, timpani, and organ)

Score, No. 97-5426	\$2.50
Choir copy, No. 97-5451	.35
Instrumental Parts, No. 97-5427	6.75

Carl Schalk

The Church's One Foundation
(For SATB, 2 trumpets, and organ)

Score, No. 98-2344	\$.50
Trumpet Parts, No. 98-2380	2.00

S. Drummond Wolff

Built on the Rock
(For SATB, brass quartet, and organ, or organ alone)

Score, No. 98-2345	\$.70
Set of Brass Parts, No. 97-5446	3.50

Crown Him with Many Crowns
(For SATB, 2 trumpets, and organ)

No. 98-2332	\$.65
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CONCORDIA
PUBLISHING HOUSE

REVIEWS

Christian Hymns. Edited by Robert P. Wetzler, 1978. 160 p. AMSI, 2614 Nicollet Ave., Minneapolis, MN 55408. Paperback, \$4.95; with clamp-back binder, \$7.95; organist's edition (loose-leaf notebook). \$6.95.

There they stand side by side. At one time they would have been unlikely partners. Now they appear as members of the same family. Next to the Englishman Edward Perronet's hymn "All Hail the Power of Jesus' Name" appears the German Paul Gerhardt's "All my Heart this Night Rejoices." The eighteenth century text "Open Now Thy Gates of Beauty" is next to the twentieth century work "Our Father by whose Name." A woman's contribution, Catherine Winkworth's translation, "All Glory be to God on High," is printed next to John Neale's "All Glory, Laud, and Honor." They stand as relatives of one family, regardless of their national origin, their age, their theological beliefs, their sex, or musical taste. Hymns, not always thought of as compatible have become "of one flesh" in the new AMSI "core" hymnal, *Christian Hymns*.

This is a family of 100 hymns known to most members of Protestant churches in America. Over 85 of these hymns are known through the pages of the *Lutheran Service Book and Hymnal*, 1958; over 75 appear in the *The Methodist Hymnal*, 1964 and the Presbyterian *Worshipbook*, 1972; about 65 are printed in the *Episcopal Hymnal*, 1940, in the *Baptist Hymnal*, 1975, and in *Hymns for the Family of God*, 1976.

In an attempt to discover how well these common hymns (hymns in common usage) are known, I asked ten members of the seminary hymnology class which I teach, to iden-

tify the tunes of the hymns as I sang them. I had earlier discovered that I did not know four of the 100 hymns. Five of the ten class members did not know 30 of the 100.

No one knew the Decius melody of "All Glory be to God on High," the Ebeling tune to "All My Heart this Night Rejoices," the 1628 publication "O Darkest Woe," or the 1524 chorale "Sing Praise to God." Nine persons did not know the Isaak composition INNSBRUCK sung to the words "O Bread of Life."

Realizing that chorales have "proper tunes" and that very few texts have been set to other tunes, I knew that the problem here was not incorrect identification of tune and text. The fingerprint of each makes a clear imprint on the memory. Those whom I questioned had never met these members of the Lutheran family. They were members of the the Presbyterian, Reformed, Episcopal, and Nazarene faiths.

Editor Wetzler has included some 20 hymns from the Lutheran tradition. Some 85 first-rate hymns in common usage made up the "core" of this collection. The list was then augmented to 100. He states in the preface, that it is unlikely that "any two persons would agree on which one hundred hymns should make up a 'core' book." He also recognizes the fact that a number of persons will find their "favorites" missing. However, the clamp-back binder allows for the insertion of additional hymns.

The singers who use this collection will find many favorites from various periods of hymnology: German Lutheran hymns, translations of early Latin hymns, some American spirituals, and a suitable number of well-loved English hymns by Watts, Wes-

ley, Newton and others. The missing favorites may well be selections which are contained in the Reformed tradition (and the psalters) as well as songs from the American gospel hymn era.

Apart from missing some favorite hymns, I am impressed with the quality of the hymns which are amongst "the elect." Each is easy to get to know (sing) and each is dressed in attractive clothing (melody). They are listed alphabetically for ease of identification, and there are no awkward shifts during the singing of any hymn caused by the necessity to turn pages. Here and there are facsimiles of a number of Dürer woodcuts, introduced as a visual aid to worship. Some of the relatives in this family of hymns are introduced in the opening remarks concerning the church year. Here may be found lists of hymns suitable for various seasons and specific occasions such as baptism and communion. The type is very sharp and clear. The soft cover seems durable and the clamp-back binder appears to be indestructible.

Any hymnbook for the church today must not be an historical anthology. When we walk through its pages we are not, as it were, in a cemetery, reading tombstones. We look for alive and healthy hymns. *Christian Hymns* is a family of active hymns which ought to be well-known and well-loved by all who meet as the "family of God" to sing His praise.

William Lock

La Mirada, California

(Dr. Lock's review of the two supplements to *Christian Hymns* appeared in our January 1978 issue.)

The Australian Hymn Book, with Catholic Supplement. 1977. Collins Liturgical Publications, Box 476, Sydney, Australia, 2001.

The Australians have lifted up their voice and prophesied! To quote from

the Preface to this historic book, "In 1968 a group of clergy and organists representing Anglicans, Congregationalists, Methodists and Presbyterians met to discuss the possibility of publishing an ecumenical hymn book in Australia. . . . In 1974 the Liturgy Commission of the Roman Catholic Archdiocese of Sydney entered into the possibility of using the Australian Hymn Book. This was agreed, and the book is therefore being released in two forms, the Australian Hymn Book and the Australian Hymn Book with Catholic Supplement."

Well, we know it can't happen here yet, but Australia has stolen a march on Canada in producing what is as near an ecumenical hymnal as we yet know. Conspicuously absent from the group are the Baptists and the Lutherans, but the Lutherans put out their own hymnal in Australia in 1967. [Australian Baptists published their hymnal in 1964.—Ed.]

We have here, then, in the main body of the book 571 hymns, eight units of doxologies, blessings and amens, and then a Catholic Supplement of 45 pieces, bringing the last number to 624.

The Table of Contents is arranged in twelve sections, beginning with "God in Creation, Providence and Redemption." No. 1 is a metrical paraphrase of the first section of the *Te Deum*; continuing through 'Jesus Christ', this running from 121 to 306 and being credally subdivided. Then follow the Holy Spirit, the Scriptures (a generous allowance of twelve), three sections on the Church, and 118 hymns after that on Discipleship. The Catholic Supplement is concerned with the Eucharist, the Sacred Heart, the Blessed Virgin, Funerals and Easter, and finished with a section called "General" and containing one hymn. (Perhaps they propose later to enlarge it.)

Within the sections the hymns are arranged chronologically. This has a great advantage if you want to *read* the book (and since the texts and tunes are printed in the English style, you can, praise be!); you see how each subject has been handled through history. I think the only other hymnal to adopt this principle is *Congregational Praise*.

But the real question is, of course, whether an ecumenical hymnal does or doesn't fall into the ecumenical trap of including only the dulllest and least characteristic contributions of the groups involved, or only the most popular. By no means is this the case. These people have recognized that the most characteristic hymnody of Congregationalism is Issac Watts, and there are 36 of his hymns here. There is a great slab of Watts, as you might expect, in the first section—nos. 31 to 46 inclusive but omitting one number where Joseph Addison slips in (because he actually comes between Watt's *Hymns* and his *Psalms*: Publication dates determine the position). Wesley, by the same token, scores 65—one more; I think, than the American Methodists give him, and a very different selection. And again, Wesley comes in chunks, especially in sections 2-5. There is not an over-generous provision of metrical psalms from Scotland. The Scottish Psalter, however, is quite adequately represented with fifteen numbers, and the paraphrases, where the real Presbyterian literature is, contribute five.

There are seven plainsong melodies, and no attempt is made to furnish a complete office-hymn cycle. It looks as if the Anglicans in Australia are not particularly tractarian in their customs. On the other hand, there are nine contributions from Joseph Gelineau, which it is good to see.

Of course, what you expect to find, you will find: but how about

the growing points? To me, the first person to look up in the authors' index is George Herbert and the second Richard Baxter, who have more growth in them than much that was written 300 years later. The sainted George has four—"Let all the world" (text deformed as usual), "King of glory," "Come my Way" in Vaughan Williams' setting: (I still think it wrong to attempt to sing that congregationally.), and "Teach me, my God and King." Good, Baxter? WOW! All three: "Ye holy angels"—Gurney's redaction but including a Baxter verse we don't usually see; "Lord it belongs not to my care," and the most exquisite of all, "He wants not friends" (altered, perhaps sensibly, to "They lack not friends") with the haunting Scottish tune from *The English Hymnal*.

This shows sensitiveness and a refusal to be badgered by populists. The moderns? Well, the great thing is that we have some real Australian writing that we haven't seen before. Fred Kaan? Six plus one translation. Pratt Green? Three. Brian Wren, two including his translation of the great Langlais Canticle. Bland Tucker? Three good ones. Chandler Robbins? A blank. Pity. Bowie? "Lord Christ when first," but not "O Holy City." Franzmann? Sorry—no. Sydney Carter has three, Ian Fraser, two very good ones.

The *East Asia Council Hymnal* has been looked at and has produced three by D. T. Niles as well as one or two others. "American Melodies" turn out in three cases to be authentic "shape note" pieces: CONSOLATION, FOUNDATION, and of course AMAZING GRACE. American hymnody is well ahead there, and I am surprised that Watt's Twenty-Third didn't find a place with RESIGNATION (which they now know in England). Of course, they were too early for Dirksen, and anyhow nobody outside the U.S.A. wants to sing the words

which that glorious tune VINEYARD HAVEN carries (*We must* get the publisher to do something about that. "Rejoice ye pure in heart" was recently described by an English friend of mine as "the most fatuous text ever written.").

But we mustn't go on and on. Have I said enough to persuade readers that this is a hymnal edited by people who know their trade and approach the job like professionals? I do have to add that there has been a certain amount of editorial work done on some texts—not for the reasons that mainly motivate U. S. editors at the moment—and on the tunes as well. Mostly it is not too conspicuous, but I feel that this sort of thing—mostly "you" for "thou" in this case—though here and there legitimate, tends to set an example which too many less wise people follow thoughtlessly. But these people knew what was to be had, and made their choices in a wise and sensible way. You can't have everything in a hymnal, but if you have got "Nature with open volume" and "Come my Way" you have a good deal. (Even so I lament the absence of "Come, O thou Traveller.")

I do not know if the book can yet be bought in the U.S.A., but Collins, either at the Australian address or in Britain at 187 Piccadilly, London, W 1, publish it and anybody interested in the subject ought to have it. If only it had a title of general import I should myself recommend it without hesitation for ecumenical situations like campuses or joined churches, or anyone else who really wants a hymnal with plenty of protein in it.

The Executive Editor, Professor Wesley Milgate of the University of Sydney, is, I understand, preparing a *Companion*. That will be great reading when it comes. Watch for it.

Erik Routley
Westminster Choir College
Princeton, New Jersey

Himnario Bautista. Ed. by Eduardo Nelson G. 1978. Casa Bautista de Publicaciones, Box 4255, El Paso, Texas 79914. 609 xii pp. \$3.75 (U. S.), \$3.50 (foreign)

This hymnal is the culmination of several years of study and consultation with committees of at least 150 representative people in all the Spanish-speaking countries of America and in Spain. The result is an attractive book that is similar in appearance to the Baptist Hymnal published in 1975 by Convention Press in Nashville, Tennessee.

In order to appeal to non-Baptists in the Spanish-speaking world, the same collection of hymns and responsive readings is being published by the Editorial Mundo Hispano, El Paso, Texas (subsidiary of the Casa Bautista), with the title *Himnario de Alabanza Evangelica* (Hymnal of Evangelical Praise).

Edward W. Nelson wrote a doctoral dissertation in 1972 on "Problems of Compiling a Hymnal for Spanish-speaking Evangelical Churches" at New Orleans Baptist Theological Seminary. Basically, he edited this hymnal on the principles elaborated there, adjusted to the ideas of other members of the committees.

The 530 hymns span the interval of time from the "Te Deum" to 1977. There are 445 annotations concerning authors, translators and sources of the words, and 327 for the music. However, most of the hymns are by Anglo-American authors and composers of the 19th and 20th centuries. There is an abundance of the evangelistic type of songs that are a legacy of the gospel hymn era and that are characteristic of a majority of Spanish-American evangelicals. Stately hymns like "Holy, holy, holy" are there, but the happy, experiential element is more common. Nevertheless, there is more emphasis

on objective worship than in the two hymnals (from Buenos Aires and El Paso) that Spanish American Baptists have used hitherto, both more than thirty years old. Also there are more hymns that are original in the Spanish language and with tunes of Latin American origin. In a sense, it is a disappointment that somewhat less than ten percent of the songs are of this type. But English-speaking Americans must remember that Protestant hymnody in our country was dependent on Great Britain for nearly two hundred years before our own contribution became significant. There is far more sacred lyric by Latin American authors than musical compositions. Even then, several of these have missionary help in the harmonization. However, training in music composition is on an increase in these lands.

This hymnal takes knowledge of the guitar as a favorite instrument, which is often the only one that is economically feasible. Consequently, most of the hymns are also scored for guitar and an index of guitar chords is included.

Each hymn has an appropriate biblical phrase as a sub-title, and when a specific Scripture passage is the basis of the message, that is indicated at the foot, along with information concerning the author, translator, composer and/or source.

In the concluding section of the book there are 129 Bible readings for congregational use and adequate indexes of biblical references, authors and composers, alphabetical and metrical listings of tunes, a topical index of 66 subjects and an index of first lines and titles.

To please entirely all the Spanish-speaking Baptists of different cultures in more than twenty countries is an impossible task. But this book will come close to it. Probably the greatest difficulty in its distribution will be financial. Even though the

book is sold without profit, it will represent a considerable investment for many people of very limited means. Nevertheless, for thousands it will represent, along with their Bible, a treasured possession to be carried to church with pride and to be sung from with gratitude and then to be used at home in personal and family devotions as well as in some neighbor's house in evangelistic extension.

H. Cecil McConnell
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International Baptist
Theological Seminary
Cali, Colombia

Scriptures to Sing, compiled by Ken Bible, 1977. 128 p., Lillenas Publishing Company, P. O. Box 537, Kansas City, MO 64141. \$1.95 (soft bound)

This collection of 123 Scripture songs will undoubtedly find wide use and acceptance. Compiled by Ken Bible, Director of Lillenas Publishing Company, a division of the Nazarene Publishing House, it includes a good cross-section of new and old, New Testament and Old Testament Scriptures, and the known and unknown. Many of the new and unknown ones are 1977 Lillenas copyrights. There are some very well-known hymns and hymn tunes included: "The Lord's My Shepherd," (CRIMOND); Soldiers of Christ, Arise," (DIADEMATA); "O Worship the King," (LYONS); "O God, Our Help in Ages Past," (ST. ANNE); and "I'll Praise My Maker While I've Breath," (LAST UNSERFREUEN). To me, these seem a bit out of character among the others which are less "hymns" and more "choruses." Choruses have a quality of "quick-learn" with a musically repetitious format, usually with one set of lyrics. Their simplicity is 99% of their

charm and attractiveness. The chorus-type selection seems more usable and appealing in this context, as current Scripture music interest seems to be in settings that are neither paraphrased or versified. In his foreward, compiler Bible says that he did not limit himself to those texts which were taken directly from the Scripture, but did make the textual demand that each lyric body "clearly communicate Biblical truths."

"He is Lord" (Philippians 2:11) and "Clap Your Hands" (Psalm 47:1) by Jimmy Owens are good examples of Scripture set *directly* to music (no paraphrasing). An older example might be the Foote Brothers' selection, "When I See the Blood" (presented here is the chorus only), published in this edition without their original copyright notice: "Not copyrighted. Let no one do so. May this song ever be used for the Glory of God."

The Scripture quote of Exodus 12:13 is verbatim and is a most enthusiastic setting of dotted eighths and sixteenth notes bantered back and forth between the women's and men's voices.

The contemporary gospel writers are represented: Andrae Crouch (1); Ralph Carmichael (1); Jimmy and/or Carol Owens (2); John W. Peterson (1); Stuart Hamblen (1); and Lil-lenas writers Otis Skillings (7); Jerry Kirk (1), his extremely successful anthem, "Behold He Cometh," is presented here in hymnic form; Mosie Lister (2); Gary Johnson (8); and Tom Fettke (17), several of which are arrangements of public domain selections. There is an alphabetical index of titles (first lines are not included). The index, broken down by Bible book, chapter, and verse is well organized and helpful, though I feel a topical index would have been a valuable addition. There is nothing from the Maranatha! movement, nothing from Avery & Marsh, and

nothing with any "international" flavor to it. The Scripture song enthusiasts are alive and well around the world, especially in Australia and New Zealand, and indigenous churches have produced several songbooks of Scripture settings, many of which are worthy of consideration. A double record album containing some selections from this book is available from the Publisher. The title is *Scriptures to Sing-a-Long*.

Fred Bock
Fred Bock Music Company
Tarzana, California

Worship the Lord, a supplemental collection of words and music for worship, musician/choir edition; music by Ron Klusmeier, words by Fred Kaan and Walter Farquharson; 1977, Harmuse Publications, a division of the Frederick Harris Music Co. Ltd., 529 Speers Rd., Oakville, Ontario, Canada L6K 2G4, 115 p. \$12.95, multiple copies of individual selections, 15 cents per page.

At times one is inclined to think that the great days of religious music are over. The church is no longer the strongest patron of music, but man continues to try to express his religious ideas in musical form. Creative planners for worship, clergymen and church musicians, will find this volume a valuable collection of varied expressions of our faith.

Fred Kaan, a prominent contemporary international hymn writer, has given us many unforgettable lines. In "Christ is crucified today" (16) we ask forgiveness for our "formal ways" since "we fence him out from routine and Monday." "Christ is risen" (33), a translation of the Spanish text by Nicolas Martinex, is Kaan's most effective expression of the Easter message (in spite of the misprint in verse 2 "prom-mise"). Among good hymns for use after

Holy Communion are "Father, who in Jesus found us" (7); "Let all who share one bread and cup" (14), a strong translation (if not too chauvinistic) of a German text by Johann Cramer, and "You Lord, who chose to share" (15), a translation of a Swedish text by Olov Hartman which ends with a summons to share the peace and bread with Christ's people. "God who spoke in the beginning" (19), originally titled "The First and Final Word," an excellent declaration of the theology of creation is a call to obedience and zealous service. "Come dare to be" (30), a translation of a Swedish text by Anders Frostenson, is a good challenge, particularly for youth, and may have greater impact than some of his own hymns. "God is unique and one" (40), showing the unmistakable influence of Dietrich Bonhoeffer, and "The great commandment" (hymn of the ten words) (23) are hymns for the Trinity that give beautiful expression to God's loving care and presence in space and time. "Today I live" (in the first person singular) (49), one of the most impressive hymns on living and dying written in any century, ends with the lines:

*each given day,
as I take up the thread,
let love suggest my mode;
my mood of living.*

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Fred Kaan stresses the humanity of Jesus, but sometimes at the expense of his divinity; yet we must always be impressed by his directness of expression and his scriptural comprehension which touch the core of our being.

Walter Farquharson, a minister of the United Church of Canada and a full-time teacher in the Junior High School in Saltcoats, Saskatchewan, has become our best Canadian writer of contemporary hymns. His sense

of dedication and craftsmanship is obvious in his nineteen contributions. His hymns often show more originality and a more completely satisfying theology than those of Kaan. "Give thanks to God" (2) is an example of very fine poetry which declares our thankfulness for creation, salvation, and elation, and calls us to reach out with love to share life's beauty with our brothers. In "The life you give is good" (5), we find a marriage hymn which emphasizes the wholeness of the new relationship, the joy, laughter, grief and dependence upon God's "healing love" to reach out in "living praise" to friends. The focus is God rather than the couple and the words make a useful addition to our hymns for marriage. "Father of the human family" (29), a hymn-prayer for the growth of the baptized makes the congregation assume its role in the sacrament "greater works in faith to do." "Hear us, our Father" (13) is an excellent hymn which speaks to youth and the ecology-minded and which demands personal consecration. "Teach me God to wonder" (18) restores in a personal way for modern man the sense of the miracle of creation and the present Kingdom of God. "Give to us laughter" (21), a new song on laughter and love, might actually bring a smile to our soberfaced North American congregations.

These two clergymen have written words to meet specific needs in their congregations. Their hymns, although reflecting the contemporary weakening of language, allow all congregations to sing their faith and to celebrate the Church's involvement with the world. They breathe the spirit of scripture as they express the thoughts of Christians in the 1970s.

All the tunes have been composed by Ron Klusmeier, a musician who has a distinct affinity with the light

pop style of this century. The music is simple and joyful; it will not baffle the organist nor prohibit his sharing in the creative process. One finds examples of a natural feeling for melodic shape, as in the setting for "Out of deep, unordered water" (28). The melodies reveal, generally, narrow range, a low tessitura, and many repeated notes. However, the phrases are not languishing nor sentimental, although they seldom attain the heights of excellence. The value of these tunes will depend on what can be done with them in performance. Those who have watched Ron and his wife Kris lead a service of worship know how contagious their enthusiasm can be. Without an interpretive artist to enlist the participation of the singers, the music itself may become dull. In a "loose-leaf" format, this volume contains 41 SATB arrangements. Ron has provided SATB and accompaniment versions for 26 hymns for those who wish to use piano and organ together. Supplemental material can be added to the existing binders. 34 of the songs are available in a two-record album entitled *Ron & Kris and Fred and Walter*, which can be ordered from Frederick Harris Music Company.

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Church Music Transgressed—Reflections on Reform by Francis P. Schmitt. The Seabury Press, 815 Second Ave., New York, NY 10017. \$7.95

Big things as well as big thoughts can come in small packages. Within 136 pages Msgr. Francis P. Schmitt reflects on liturgical reform during the last 30 years. In sprightly conversational style, spiced with humor, met-

aphor, simile, and reinforced with apt quotations, his reflections are entitled *Church Music Transgressed*, a caption intriguing to some and perhaps a quandary to others. The twelve chapters, which touch on liturgical reform and the philosophy of music as art, include critical observations on Catholic church music of the past decades. The themes selected for some chapters are plain enough (such as Gregorian Chant, Words and Music) but others are mystifying, urging one to read on to discover meaning and content. There are such non-definitive titles as Beneficent Bombs (meetings and conferences that accomplish little), Experts (commentaries and instructions on documents from Roman or diocesan sources), Preludes (current themes serving for development in the next chapter), Fugues (incidents in the years of reform), and Twice Through the Rubble (reports on visits to Europe after World War I and particularly an extended visit after World War II). To these he adds an Addenda treating *Caecilia*, the periodical of the American Caecilian Society.

Msgr. Schmitt is a well-qualified guide through these years. In addition to his considerable musical knowledge and voluminous liturgical reading, he was Director of the Boys Town Choir (1941-75) in Boys Town, Nebraska and Editor of *Caecilia*. At Boys Town he also conducted summer workshops which included scholars of national and international reputation.

One of the first titles proposed, "Face the Music," was rejected, but became the subtitle of the Foreword. Here he regrets "that my church, literally, does not face the music" and notes that church musicians didn't either but instead tried "to accommodate their music to liturgical reform" when they were really faced with a revolution. The succeeding

pages detail the vagaries that followed.

Chapter One, "Return of the Latin Liturgy," is the first surprise. As has often been pointed out in the periodical *Sacred Music*, Latin is not entirely forbidden. Msgr. Schmitt records that it is resurfacing among the youth, particularly on university campuses and in Europe. A hotel in Rome lists some small churches that schedule Latin Masses on Sunday and others on weekdays and there is once again a live market for old chant books. Pope Paul VI sent a booklet of minimal Latin chants, *Jubilate*, to all the bishops of the world hoping they would be used for congregational singing.

The reader is faced with a number of initials such as ICET (International Consultation on English Texts) and CIMS (*Consociato Internationalis Musicae Sacrae*) as well as some unexplained terms ("sprung rhythm," *Una Voce*, Grail Psalms). Biographical notices are brief. However, in all the chapters, Msgr. Schmitt stimulates the reader to seek further information.

The Addenda treating *Caecilia* (1874-1965) includes subjects not closely related. For instance, details concerning the Ratisbon edition of chant books (120-123) amplify the reference to Msgr. Francis X. Haberl on page 21 and should be read in that connection. When the Society of St. Gregory and the Society of St. Caecilia were united in 1965, their periodicals, the *Catholic Choirmaster* and the *Caecilia*, were consolidated as *Sacred Music*. Msgr. Schmitt, the last editor of *Caecilia*, moved to have the new periodical continue with the volume number of the *Caecilia*. This perpetuated the oldest Catholic music periodical in America.

It is unfortunate that among the names of the prominent church musicians mentioned, the name of Nicola A. Montani was omitted. The

founder of the Society of St. Gregory in 1914 (not 1915) and editor of the *Catholic Choirmaster* for 25 years, he was in great part responsible for the "reformation" of American Catholic hymnals. His *St. Gregory Hymnal* (mentioned on page 70) set a new tone and became one of the most widely used hymnals in the country. The Reverend Carlo Rossini, praised on one page and severely ly criticized on another, should be remembered for his Mass Propers, which increased the singing of the Propers in many parishes. Bishop Kenrick's dictum that "it was acceptable to sing the *Veni Sancte Spiritus* (*Veni Creator?*) before the sermon" recalls a custom before his time in the earliest churches of Philadelphia. That "music matters in the United States prior to Singenberger's journal are difficult to document" should be qualified, as research now in progress reveals facts not commonly known concerning church music in post-Revolutionary America. *Church Music Transgressed* will serve as a source of material to clarify changes during the past decades. An index would have helped the reader.

We hope this is not Msgr. Schmitt's swan song. His many writings have made us aware of compromises that ameliorate rather than face the music. No doubt to his delight in 1977 *Sacred Music* carried the hoary volume number 104. May it increase.

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Long Island City
New York

Music in the Christian Community
by Dale Topp. 1976. William B. Eerdmans Publishing Co., 255 Jefferson, S.E., Grand Rapids, MI 49503. \$4.95 (soft bound)

This book is an overview of music as

it is used throughout the church, ranging from Sunday morning's anthem to the "song" used by a group to open its meeting, all too often because they've always done it that way. Congregational singing plays an important role in any such discussion and Topp recognizes this by devoting a significant portion of the book to this subject. Before doing this (in chapter 5) he thoroughly explores the philosophy of church music using such topics as "God as Listener" and "Worship Barriers Between Us and God" which include such matters as mental laziness, textual weaknesses, flooding (too much music at a service) and musical distraction. He then moves from the abstracts of philosophy to the practical problems: how music is used and how should it be used, who should be involved in music leadership and planning, and what kind of music should be used. Only when he has discussed these matters does he turn to "Music in the Christian Church" in which he deals with such matters as congregational singing and what is usually called "special music."

Topp has written an excellent treatise but a very dangerous one. Such statements as "we can achieve mental vigor in our worship music only by consistent mental exercise" in his subchapter on "Combating mental laziness" (pp. 74-5) are the stuff of which major church battles are made. What happens when an organist who knows a lot about music and very little about people becomes armed with such comments and goes to war only to encounter a clergyman who knows a lot about people but very little about music and feels threatened by any such didactic sword. The result might be beneficial if the fighting is done by these two individuals in private and a rational and calm manner. But public battles, recruitment of ranks, and something

akin to insanity is all too often the case.

This book has excellent potential as a text for a church's music committee to use in discovering for themselves what a church music program should be. If clergy, music leaders, and laity (and they, after all, make it all possible) can discuss together the many excellent points Topp makes, it should create a musically strong and theologically sound program. But be wary of quoting this book in that "it's published in a book so it must be true" manner. This book has consistent quality and much truth but handle it with care.

Judy Hunnicutt

Sequoyah Hills Presbyterian
Church
Knoxville, Tennessee

English Church Music 1977: A Collection of Essays. 55p. The Royal School of Church Music, Addington Palace, Croydon, England. CR95AD. £1.56 net, post free.

"This annual offering of essays sets out to provide varied reading matter which is both topical and broadly relevant to the year under review." Of the eight essays, five will be reviewed as containing material of more or less interest to readers of *The Hymn*.

"The Choral Music of Benjamin Britten" by Michael Nicholas.

A short survey of Britten's choral music treats thirteen items of church music, most of which are related to hymns, beginning with "A Hymn to the Virgin" as lovely an a capella (sic!) piece as any he was to write," written at the age of sixteen. "The composer's return from America in 1942 prompted three of the most lovable of all his choral pieces—the 'Hymn to St. Cecelia', actually written at sea, 'A Ceremony of Carols' and (1943) 'Rejoice in the Lamb'."

These and other works are rather sketchily examined, the uniqueness of each being pointed out with short musical examples.

"Sir Ernest Bullock, an Appreciation" by Thomas Armstrong.

A brief biographical sketch, lamenting the fact that many of his works "like so much of that period . . . are now, sadly, out-of-print." However "his style . . . reached its maturity in . . . 'Christ, the fair glory of the holy angels' (OUP, 1926) . . . an ardent and visionary setting of the ninth century Michelmas hymn."

"Gloria Patri—an Historical Survey of its Development and Usage" by Jeffrey H. Rickard (Associate Professor of Church Music, University of Redlands, California)

"The development of this expression, its usage through time, and a brief discussion of its meaning." Although Dr. Henry Sloane Coffin declared in *The Public Worship of God* (1946) "In view of the origin of the Gloria Patri and its long historical association with the Psalms, it is vandalism to tear it from its proper context, and attach it to something else in the Service" Professor Rickard points out that there can be, indeed, other uses of this "Lesser Doxology" based upon historical concepts.

I can't refrain (no pun intended) from pointing out a contemporary corollary to the original purpose of the Gloria Patri for "Christianizing the Psalms." That is the fairly recent addition to the *Pledge of Allegiance* of "to the United States of America," thus definitely "Americanizing" it.

Two Aspects of Contemporary Communication

1. "Church Music and the Media" by Barry Rose. (Barry Rose is Music

Advisor to the Religious Department, BBC.)

A discussion of recordings (the avid collector may have well over 1000 such records) and broadcasting of church music. Mr. Rose comments on the BBC's broadcasting of Choral Evensong as well as "The Epilogue, a fifteen minute program on which abundant care is lavished for up to 34 weeks in the year . . . there is no doubt that some of the choral items in The Epilogue, and especially the hymns, are among the very best broadcast music." Would that we had such a situation here!

2. "Records—Private and Public" by Basil Ramsey.

A listing of 32 recent recordings with a few general observations, including several recordings from the USA. "Several records of the Chapel Choir at the University of Redlands bear testimony to the importance of every detail in simple music, and the absolute joy to our ears when they are scrupulously observed" ("The Chapel Singers," 2 records; "The Feast of Lights 1974 and 1975," 3 records; University of Redlands).

"The RSCM hopes that affiliated choirs will always send copies of their records to the library. Records are ambassadors in this world-wide operation." If you have produced a significant church recording, perhaps you should contact the RSCM.

"'Come and Sing' at the Abbey" by John Wilson.

This is perhaps the most valuable essay in the book for hymn enthusiasts. Lionel Dakers, director of the RSCM, points out in the Introduction to *English Church Music 1977* that "Each May on four successive Wednesdays there is a lunch hour hymn singing event in Westminster Abbey. *Come and Sing*, now in its ninth year, centers each occasion on a specific aspect in which seven or

eight hymns are introduced by an authority on the subject and then sung by those present, led by a special choir imported for the occasion."

John Wilson describes how it all started in 1969 with a series of "Trinity Lectures" at the lunch hour on Wednesdays. Since the lecturer, Canon Cyril Taylor (then Precentor at Salisbury) had been involved in editing *100 Hymns for Today*, and this had brought him into close touch with other supplementary hymn-books just being published, he developed the time "into occasions of active participation for the much larger numbers who responded to the imaginative title of the series."

"About three quarters of all the sessions have been devoted to contemporary hymnody, whose great creative thrust has been presented from various angles." Some of the "angles" included 'personal choice' programs "in which an experienced hymnodist guided us through his own selection of new hymns (Erik Routley, Canon Taylor, Lee H. Bristol); 'one author' programs in which prominent' contemporary hymnwriters have introduced their own work (Green, Carter, Kaan, Wren); and the more traditional commemoration sessions on great hymnwriters and composers (Montgomery, Vaughan-Williams, Dykes, Stanford, Holst, Watts, Wesley)."

"The function of the choirs has been twofold—to 'pattern' the new tunes and then to lead with a strong melodic unison . . . what helps . . . is for everyone in the building to have the *melody* in front of them as well as the words. *Assume* that they can all read a hymn tune and you will find that they (very nearly) can. . . . I find myself thinking of a 'Come and Sing' session as something between a shopwindow and a workshop. The goods are on view, but you are invited to do a bit of work to get them, and its all in a good cause.

Those who have taken part a number of times will by now have sampled a wide range of new hymns and tunes that seem practicable for many a church or chapel; and they will have been reminded of their debt to some of the great writers of the past."

If Westminster Abbey can do it, why not you? Your first "Come and Sing at First Church" could be introduced as having been inspired by Westminster Abbey. For assistance contact your Hymn Society area resource person.

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Emeritus
University of Colorado
at Boulder

The Walsingham Ecumenical Hymnary by Carlisle G. Davidson. 1977. 159 entries. Published by the author, 12011 Longview Ave., Detroit, MI 48213. \$3.00 (mimeographed and spiral-bound)

This compilation consists of metrical paraphrases of biblical prose texts, original translations of Greek, Hebrew, and Latin hymns, original hymn texts, and forms for non-liturgical services of the Word, which the compiler calls "Devotional Liturgies." Tunes are not included, but the compiler suggests that certain tunes be used with specific texts.

Metrical paraphrases of psalms and canticles are in demand. The compiler's efforts to produce them, therefore, are praiseworthy, even if his work is not entirely satisfactory. His efforts at producing new translations of Latin hymns already translated skillfully would be justified only if his new translations were more esthetically satisfactory or appreciably more intelligible to modern congregations. They are neither. Compare his translation of the first stanza

of *Verbum supernum prodiens*, no. 41:

*Jesus Word of love Incarnate,
Does the Father's perfect will,
He gave His own life completely,
God's high purpose to fulfill,*

with that of John Mason Neale (*English Hymnal*, no. 330):

*The Word of God, proceeding
forth
Yet leaving not his Father's side,
And going to his work on earth,
Had reached at length life's
eventide.*

Neale's translation is more faithful to the original, more regular in meter, equally intelligible, and less contrived.

Metrical regularity is essential in texts that are to be sung to modern hymn tunes—even more essential than in texts that are to be sung to plainsong hymn tunes. In many cases Neale's translations have more regular meter than the Latin originals. Unfortunately, the meter of many of Davidson's texts is highly irregular. We are subjected to an inordinate number of conflicts between the irregular meter of the texts and the regular meter of the tunes. The tune suggested for use with Hymn no. 75, *Veni redemptor gentium*, is EIN FESTE BURG. With the musical accents of the tune imposed on the text, the scansion is as follows:

*Come REdeemER of NATIONS
COME,
offSPRING of THE virGIN
maRY.*

The tune suggested for use with Hymn no. 125, the *Hymn of St. Richard* is ERIE. The results of the combination of this text with this tune is:

*THANKS be TO you LORD je-
SUS CHRIST
WHO has [sic] BORNE the
CROSS for ME;*

*WHO has WON so MANY BLESS-
ings,
THERE at BITter CALvaRY;
HOLY JESus, FRIEND and
BROther,
MAY i SEE you MORE clearLY;
AND lovING you EACH day
DEARLY.
FOLLOW YOU, lord MORE
nearLY.*

The need for biblically oriented popular devotions is widely recognized. Trial use will reveal the strengths of the forms for such devotions provided by Davidson. Many, however, will question the need for yet another translation of the *Gloria Patri* and the collect *Deus, qui sub sacramento*.

The compilation of *The Walsingham Hymnary* was, obviously, an ambitious undertaking. We respect Davidson's efforts.

Nevertheless, we feel that considerable revision is required in order to make this compilation generally useful.

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July Issue Correction

On page 177 of your July issue please make the following correction: Albert F. Bayly is a minister of the United Reformed Church, formerly Congregationalist, not an Anglican. Our apologies to Albert Bayly and thanks to Erik Routley for bringing this to our attention.

In Memorium**H. Glen Lanier, 1925-1978**

Just before press time *The Hymn* learned that H. Glen Lanier died of a heart attack on September 9 at Statesville, North Carolina. He was a United Methodist minister, a poet, and a hymn writer. Some 17 of his hymn texts were published by the Hymn Society, including "America, my homeland fair" in the July 1977 issue of *The Hymn*.

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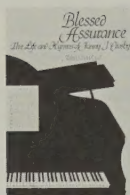
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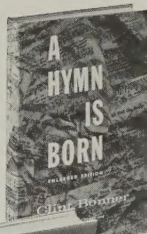
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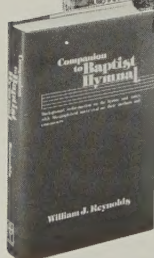
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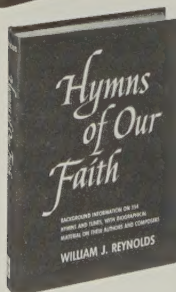
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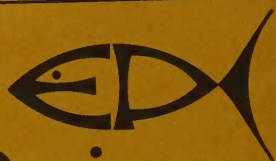
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